OCT./NOV.-1966 50c

# MODERN MONSTERS

KING KONG
A Double Take

THE GREEN HORNET STRIKES

SPY SMASHER

FORWARD-
IF YOU DARE!
INTO OUR
FOURTH
FRIGHT FEST!

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## "MODERN MONSTER MAIL BOX"

*As this issue's letter column goes to press, MODERN MONSTERS #3 has not struck the newsstands. Such is one of the misfortunes of attempting to meet ominous "things" such as deadlines. So – comments on our third issue will have to wait until next time. You have probably already noticed our "new look." With our magazine steadily improving, we believe that this fourth issue is a truly gargantuan stride in our goal of "monster magazine perfection." Please write in and let us know what you think of our "new look." Address all your letters of rave and rant to me – the new associate editor of MODERN MONSTERS – at P.O. Box 69722, Los Angeles, California 90069. I'll be waiting to hear from you!*

*Cordially yours,*
*DON GLUT*
*ASSOCIATE EDITOR*

DEAR EDITOR:

MODERN MONSTERS #2 is the perfect monster-mag. The cover, very striking. Excellent use of color. Bela is indeed immortal, not unlike Count Dracula in that respect. THE BRIDE OF FRANKENSTEIN is my favorite horror pic. The still photo, on page 58, is very rare, and one I've been trying to locate for a good many years. Thanks for publishing it. Thanks also for the still of actor Gene Roth on page 62. He is the military-like man in boots in THE LOST PLANET picture (standing next to the ray-gun). Here's a few requests for Matinee Marvels; THE PURPLE MONSTER STRIKES – Republic; THE BLACK COMMANDO – Columbia; THE CRIMSON GHOST – Republic. The Nick Adams interview was good, but I think his performance in DIE MONSTER DIE was rather poor for a professional actor. He didn't seem to put much feeling into the part. That's the way it struck me, anyway. Perhaps others will disagree.

ANTHONY NOBLE
BRATTLEBORO, VERMONT

*Thanks for the kind words, Tony. We are discontinuing Matinee Marvels in favor of longer, full-length article on the nostalgic heroes and villains of the cliffhanger screen. THE PURPLE MONSTER STRIKES and THE CRIMSON GHOST will be coming up soon. Incidentally, the actual title for THE BLACK COMMANDO serial is THE SECRET CODE.*

C'm on now, you'll never beat the competition unless you shape up! Watch out for mistakes like these: Lyle Talbot did *not* play The Wizard in THE NEW ADVENTURES OF BATMAN AND ROBIN (page 30). The Wizard was a mystery villain whose identity wasn't revealed until the end, but you can be sure it did not turn out to be Commissioner Gordon -- the role Talbot played. Gentle, scholarly, middle-aged Miles Mander didn't play the Wolfman in RETURN OF THE VAMPIRE – Matt Willis did. That was a still from the *first* Flash Gordon epic on page 52, not the second, MARS ATTACKS THE WORLD. And, for shame! FREAKS, however great, was not a silent classic. It was 100% all-talking.

CHRIS STEINBRUNNER,
WOR-TV
NEW YORK, N.Y.

*You're right, Chris! On all counts! Watch the mistakes disappear with the advent of our "new look."*

I have just been reading the second edition of your publication MODERN MONSTERS. This was the first edition I bought. I saw your first edition but unfortunately the first page I turned to was your center King Kong foldout. As KING KONG happens to be one of my favoriate movies (I'm a stop animation buff), I put down your magazine in disgust without looking at any other pages. It's ironic, but the reason I bought your second edition was the center foldout. Having an 8mm sound partial copy of HORROR OF DRACULA, I wanted your poster for display when I exhibit it. Imagine my surprise in reading this new magazine (I didn't even connect it at first with the earlier copy, so bad an impression had it made on me) to find exactly the magazine I had been wanting for several years!

LUTHER C. CONANT III
MOORESTOWN, NEW JERSEY

*Glad to oblige you with more poster center-spreads, Luther. As for your being an animation fan, hope you enjoy KING KONG, THE WAR EAGLE, and JACK THE GIANT KILLER in this issue.*

I'm a loyal monster fan who is pround of it. I read every MODERN MONSTERS issue cover to cover, and some articles 2 or 3 times. But now I'm in trouble. I've read *Dracula* and *Frankenstein* and *The Strange Case of Dr. Jekyll and Mr. Hyde.* And I've seen an advertisement for *The Hunchback of Notre Dame.* The trouble is it was on *Dr. Jekyll and Mr. Hyde,* which is a school library book and school's out. The more I think about Quasimodo, the more I feel I *must* read that book.

CHRIS GARCIA
ROBBINSDALE, MINNESOTA

*Here's some info, Chris, that I hope will be of help to you. Victor Hugo's classic novel,* The Hunchback of Notre Dame, *was on the paperback stands just a few years back – so it should not be too hard to order a copy from your local book dealer. If you don't want to buy a copy for your own collection, I'm sure there is one on a shelf at any public library.*

Congratulations! You have finally done it! You have produced a quality-length magazine which does not lack quality. I salute you. I must admit that your magazine was not my first choice from the stand, but I assure you, it will be from now on. It was your cover that first caught my eye. It is rare to find a magazine in this field which does not have as much blood and gore on the cover as an atrocity scene in some Crade X war flick. Your cover was tasteful and sedate (well, as sedate as Count Dracula is able to be), and had every other competitor beat all hollow. I used to be a great fan of THAT OTHER MAGAZINE, but although the puns and "funsies" might be great for 11 and 12-year-olds, I am 15, and it got rather boring for me, trying to overlook these flaws in what might otherwise have been a fine addition to this genre. I am very grateful for the chance of reading a serious book on the subject, and am delighted to know that you will be publishing bi-monthly. In closing, all I can say is keep up the excellent work, and make each issue come up to the par of #2 (and #1, I'm certain) and you'll never have a problem with circulation, etc. Certainly not from me, anyway.

JOHN JACOBUS III
SOUTHFIELD, MICHIGAN

*Thanks, John.*

First off, I would like to say your magazine "destroyed". my sense of judgement. I judged your magazine

to be a 2 bit shot-in-the-dark effort. But with the birth of your second issue you proved me wrong. It is really great! I have never thought I'd have reasons to praise any monster mag. I panned the "others" but never praised them. Now I've found a reason to rejoice. You provide great reading for serious fans. I salute you (*Line up with John Jacobus III and stand at attention.*) My only criticism is concerning one section of your BRIDE OF FRANKENSTEIN story. If I'm correct, after the Monster discovered the Bride's contempt for him, he rushed for the lever. Elizabeth came into the lab. She rushed towards Henry. Henry grabbed her. Then (this is the disimilarity) the Monster spoke to Henry: *"You go!* we belong dead!" After Henry and Elizabeth made it to and out the door, the Monster threw the switch on himself, the Bride, and Pretorius. This is the major point. It shows the Monster had some compassion even as he broken-heartedly threw the switch.

MARK THOMAS
HARRISON, N.Y.

*More mistakes! Thanks for pointing out the error of our ways, Mark. But that's all in the past. What counts now is the present — or even moreso, the future. Watch the mistakes go — in our groovy, "new look" MODERN MONSTERS.*

Issue #2 of MODERN MONSTERS was a masterpiece! I know many fans will disagree but I think your magazine should be dedicated to horror, not James Bond or Batman. Please keep all such articles out.

BILL DE LEO
WHITE PLAINS, N.Y.

*Sorry you weren't interested in the James Bond and Batman spreads — which means, you probably will want to bypass this issue's Green Hornet and Spy Smasher features. But really, Bill, we don't dedicate our magazine to these "super heroes." The ratio of strict monster material to crime-fighters is quite large. Although we will persist in running articles on "super-doers," we will not forget that we are primarily what we claim to be — a monster magazine. But then, many monster fans, we happen to know for a fact, are also interested in serials, comic books, "Big Little Books," science fiction, old-time radio programs, and related areas. We want to please them all.*

More serials!! Nowadays, *"Batman"* is *tops* in everyone's life (almost everyone, anyway). If you had a Batman feature in your great magazine it could step up your circulation, for everyone would say, "that's a *hip* mag."

BOBBY DAY
MADISON, KENTUCKY

*Well fans, what'll it be? More serials? Less serials? No serials? Some of you will probably want* all *serials! Let us know. Anyway, Bobby, Batman was in issue #2, but there are more super guys articles in the works. Keep reading — and watch our monster mag get wiggier.*

If you would like to compare your first issue with your second, don't bother. Your second made your first look like a comic book (*So what's wrong with that !? Some of the comics out nowadays are outa sight, Bernie.*). Your cover, Sensational; the cover of your MODERN MONSTERS #1 was dull, no life (blood) to it. But your second had Dracula on the cover with a bat hovering over him. Why not have more covers like the Mummy, Frankenstein, Phantom of the Opera, etc., and also pictures of famous actors like Boris Karloff, and Bela Lugosi (as himself). The name of your magazine is great (MODERN MONSTERS), but why have such articles as Batman and James Bond? I thought you would have more pictures than you did in the Dracula Story, but it's a good idea to save them for future issues. Your idea of a foldout in the last two issues is a good idea. Your pictures from The Classics Live Again (Wolfman Story) were terrific, I've never seen them before. I want to wish you all the luck in your magazine.

BERNIE HARTE
FORT KNOX, KENTUCKY

*Thanks for the benevolent wish, Bernie. Your request for a Karloff cover and a Mummy cover should have been satisfied with Larry Byrd's groovy cover last issue. Hope you liked it. We did.*

I don't normally write to magazines unless I see something "OUT-OF-THE-ORDINARY." Wow! Did I find it in MODERN MONSTERS #2! A full color poster from HORROR OF DRACULA. Please don't stop! Make it a regular feature to, every issue, include a new color poster from a horror movie. It's the best thing I've seen in *any* mag of this type. I would like to see articles on make-up (like every issue have photos of an artist like Jack Pierce making up Karloff for THE BRIDE OF FRANKENSTEIN, and explaining each step.). My request for The Silent Years is a photo of Bela Lugosi and Conrad Veidt from DER JANUSKOPF (JANUS-FACED), made in Germany in 1920. Keep up the good work.

JIM CURTIS
FULLERTON, CALIFORNIA

*This issue's interview with Glenn Strange contains information on monster make-up, Jim. Scheduled for a near-future issue is an exclusive interview with actor Hayden Rorke — who lost his eyes as THE NIGHT WALKER. Don't miss this feature for its revelation of some closely-guarded make-up secrets.*

Recently I came across a copy of your magazine MODERN MONSTERS and enjoyed it very much. I was particularly pleased with the attitude you took, treating the horror — SF — fantasy genre seriously, as it should be treated. But I am writing this letter not only to compliment your efforts but also to ask your help. On page 78 of the June, 1966 issue was an ad for an organization called the I.N.C.A.S., a group dedicated to the serious study of cartooning. I was greatly interested and clipped out the coupon to join. Then, unfortunately, I lost the coupon. Could you please supply me with the address of this group? I would greatly appreciate it.

STEPHEN E. OEMELL
OAK RIDGE, TENNESSEE

*Happy to oblige, Steve. The address is: INCAS, P.O. Box 1281, Dept. M, Hollywood, California 90028.*

### Our Apologies

We have sold all back copies of Modern Monsters first issue that we had on hand, but will have more soon and then will send out those ordered.

Also

Prentice Enterprises had such a response to the orders for the Dracula record that they sold out and the record company is producing more. Please be patient — you will get your record.

Also

We are sorry that we cannot write to everyone who has written in to us. From our issue number two, we received over 4,500 pieces of mail. Its just impossible to answer all. We're sorry.

# JACK THE GIANT KILLER

by DON GRANT

***Now . . . The Fable of the Ages is here for all to see! The Most Famous Hero Who Ever Leaped from the Pages of Adventure! Now . . . It All Comes Fantastically Alive! The Most Fantastic Spectacle that Ever Stunned the Imagination! Incredible Adventures! Unbelievable Perils! Sights to Send the Senses Reeling! . . . In the Wonders of Fantascope!***

These were just some of the thrilling, catch-line phrases that adorned the movie posters advertising the technicolor monster fantasy, JACK THE GIANT KILLER, an Edward Small Production, released through United Artists in 1962.

Most of these advertisements fea-

tured a huge, winged, long-tailed monster known as a *harpie*, with the film's courageous hero, Jack, dangling by one hand high above the earth.

Posters such as these let everyone know what to expect from JACK THE GIANT KILLER. And what they expected, they got — in ninety-four minutes of swashbucking adventure, magical enchantment, and horrible monsters.

The Master of Demons is one sorceror called Pendragon (Torin Thatcher), a devilish type of villain, garbed in elaborate attire, a high, stiff Dracula-type collar; and menacingly clutching spells with sharp, pointed fingernails; gazing from an evil head, with straight, angled eyebrows, a pronounced widow's peak, and a beard and Fu Manchu brand of mustache completing his awesome appearance.

Pendragon, along with his personal collection of *giants*, has been ostracized from Ancient England.

The satanic warlock vows to avenge himself by stealing the throne of Cornwall, now occupied by King Mark (Dayton Lummis). Mark has a beautiful young daughter, the Princess Elaine (Judi Meredith). Pendragon decides to kidnap the girl, and to do this he sends a twenty-foot tall giant, named *Cormoron*, to take her.

The inhuman man-thing captures her in his Kong-like hands!

But before the monster *Cormoron* can return the captured Elaine to his black magic-endowed master, Jack (Kerwin Mathews), the son of a local farmer, intervenes. Jack battles the giant and kills him with his ax!

Mark, grateful to the young man, knights Jack, who is known from here on as *Jack the Ciant Killer*.

King Mark then entrusts Jack with a mission. He is to take the Princess to a convent across the sea. Here, secluded from Pendragon's foul spells, she is to remain, until the sorceror is no longer a threat.

But — Pendragon has bewitched Elaine's lady in waiting, Maid Constance (Anna Lee), transforming her into one of his own loyal agents. Maid Constance tells her monstrous master of the plan that is to take place. Pendragon takes immediate action against his enemies.

Jack and Elaine are traveling to

Pre-production drawing of the creatures for JACK THE GIANT KILLER

their destination on a ship, when they are intercepted by *witches* and *ghouls*, under the command of Pendragon. Elaine is kidnapped again!

Jack is cast overboard, along with Peter (Roger Mobley), a twelve-year-old boy.

Sigurd the Viking (Barry Kelley) rescues the two, and with the aid of an Imp (Don Beddoe), imprisoned in a bottle, and now owned by Sigurd, the trio find Pendragon's unknown island.

The bottle-Imp powers Jack to overcome the dastardly abilities of Pendragon, and the young champion fights his way into the magic castle.

Inside, he locates and rescues Elaine — only, now she is under Pendragon's evil spell, and betrays her hero.

Pendragon transforms Sigurd into a dog, while making Peter into a grinning chimpanzee.

Elaine's spell is shattered by Jack and they almost reach the boat. Almost; when another agent of destruction is launched by Pendragon — a *two-headed giant* this time, more deadly and terrifying than even *Cormoron*.

The Imp comes to the rescue, however, by calling up a many-tentacled *sea monster*, which crawls out from the bottom of the ocean.

A terrific beast battle gets underway: *giant* vs. *sea monster*.

With the help of Jack, and the animal-transformed Sigurd and Peter, the *sea monster* destroys the two-headed, towering man-creature.

With the Princess Elaine, the band of heroes sail away from the island of horrors.

But the terrile Pendragon strikes again — utilizing his most fiendish trick. He changes his human form into that of a gigantic *harpie* or *griffin*, with snarling nostrils, fangs, clutching talons, and batlike wings. The *harpie* flies after, and attacks, the fleeing ship. Jack attacks and is carried into the sky by the monster. The Giant Killer battles the beast in the air, until the *harpie's* lifeless carcasss plunges into the sea below — ending his magical powers forever.

JACK THE GIANT KILLER was directed by Nathan Juran, with a screenplay by Orville Hampton and Nathan Juran, based on an original story by Hampton.

Fans of JACK THE GIANT KILLER may well have seen and saved the Dell comic book version of the movie — featuring the *harpie* in full color on the cover.

Or you may have in your collection which livened up the already lively *Puck, the Comic Weekly*, which appeared in thirty-three top newspapers, read by over forty million people in thirty-one coast-to-coast cities in the United States.

And you may have seen the comic-strip like story consisting of nine illustrated and captioned panels, displayed outside certain theatres, showing the high points of the motion picture.

As for the performers, Kerwin Mathews made a fine Jack, having played a similar role as the captain of courage in THE 7TH VOYAGE OF SINBAD, battling creatures like the one-eyed *Cyclops*, flying two-headed *Roc*, *skeleton swordsman*, and a massive *dragon*. Mathews also starred as the man who encountered people of various sizes in the lead role of THE 3 WORLDS OF GULLIVER. Among other things, as Gulliver he was required to tangle with a huge baby aligator in a land of giants. So you can see that Mathews was well-experienced in fighting monsters.

Shakespearean actor Torin Thatcher portrayed Pendragon, the Master of Evil, with the same viciousness he brought into his previous role of a similar nature — that of the bald Sekurah, in THE 7TH VOYAGE OF SINBAD. Here they were again on the screen, battling each other — Kerwin Mathews and Torin Thatcher, in a $2,500,000 picture that bore a striking resemblance to THE 7TH VOYAGE OF SINBAD. Now, let's go into the details concerning the connection between the two.

The stars were the same.

The director was the same — Nathan Juran.

SINBAD had a *cyclops*, a *dragon*, and a *roc*. JACK sported *giants*, a *sea monster* and a *harpie*.

The *Cyclops* and the one-headed *giant* possessed a large, protruding horn on the head.

Both movies involved magic; a genie or imp; were in color; set about the same chronological time; made use of a ship; a princess. In effect, JACK THE GIANT KILLER gave the impression as being Edward Small's own version of THE 7TH VOYAGE OF SINBAD.

Actually, *it was!*

I managed an interview with Jim Danforth, who did much of the special effects work in JACK THE GIANT KILLER, SEVEN FACES OF DR. LAO, THE WONDERFUL WORLD OF THE BROTHERS GRIMM, IT'S A MAD MAD MAD MAD WORLD etc., and on TV's OUTER LIMITS science fiction/

Anywhere Behind the Animation Scenes of JACK THE GIANT KILLER

monster show. Jim had spent many hours — many days and weeks — animating the models in JACK THE CIANT KILLER, moving them slightly and photographing the changes in their position frame by frame. If anyone would know about the JACK-SINBAD situation, Jim Darnforth would. Jim said that:

*Ray Harryhausen, who did the Dynamation special effects in THE 7TH VOYACE OF SINBAD, originally came to Edward Small with the Sinbad idea — complete with drawings and models of scenes, creatures, etc. Small turned down the idea, even after seeing a number of storyboards. Harryhausen then took his idea to Howard Schneer — who did make the film. Harryhausen had already worked with Schneer in films like EARTH VS. THE FLYING SAUCERS, and later continued to animate the miniatures in Schneer epics like JASON AND THE ARCONAUTS and FIRST MEN 'IN' THE MOON. THE 7TH VOYAGE OF SINBAD grossed $6,000,000. So Edward Small, wishing he had taken the project, decided to film his own — and the result became JACK THE CIANT KILLER, using the same stars, same type of plotting, etc.*

About the actual work of imitating the effects, Jim Danforth related that:

*We measured the footsteps, wing-flaps, and so on, studying footage from SINBAD. The SINBAD Cyclops used a twenty-eight frame cycle. We tried to use a thirty-five frame cycle on the giants, but we were 'caught,' and had to resort to the same number of frames Harryhausen used. Just to make the movie as close to the successful 7TH VOYACE as possible! The Roc in THE 7TH VOYACE OF SINBAD landed with an eight frame cycle, but we did manage to slip in a sixteen frame cycle of our own.*

About the monsters themselves in JACK THE CIANT KILLER:

*In all, there were three sea monsters. We built the first version of the creatures and shot two test fights with it. Edward Small didn't like it, so we redesigned it. The new sea monster was sculpted, but never made into a jointed, foam-rubber model for animating. Small didn't want to use this design because it looked too much like a dinosaur. We finally used the version which fought the giant, and shot the battle twice.*

*Howard A. Anderson did the effects. I was working there then. We had access to the actual King Kong armitures. These are now nothing but the metal ball-and-socket frames — the skeletons — but since the Kong models were too large, we didn't use them. We were able, though, to use the hands of King Kong on the two-headed giant.*

Even though a copy of THE 7TH VOYACE OF SINBAD, JACK THE GIANT KILLER stands on its own merits, and is a thoroughly entertaining adventure picture, with some of the finest stop-motion special effects ever to hit the screen.

One reason for the specialty of the effects was the so-called "miracle" of *Fantascope*. Publicity, issued during the release of JACK THE GIANT KILLER, told this of Fantascope:

"Developed secretly over the past two years by Small in conjunction with the Howard A. Anderson Company, which did special effects photography on JACK THE CIANT KILLER, the Fantascope process contains innovations in color photography that impart depth dimensions to model animation. The system also features a matte process that integrates the use of stop-action puppets with live action. eliminating the necessity of using miniatures and thereby lending more realism to action scenes. Fantascope also employs the use of Technicolor's full aperture wide screen process which takes minimum advantage of normal 35 millimeter negative without the use of special cameras or film."

Edward Small says this of Fantascope: "'Fantascope' is the combining of animate and inanimate: real people with 'stop action' puppets and other special effects. When a moviegoer hears the word 'animation' he immediately thinks of drawings and cartoons . . . but *Fantascope* goes a step further and delivers the dimension of *depth*. At long last, film process shots are treated in color, as well. In 'Jack' we worked toward enchantment — and the lab was our magic castle!"

If you haven't seen JACK THE CIANT KILLER, don't miss it if it ever returns to a theatre near your home. It's definitely a 'must' for fans of the fantastic film. FM

# SHOCK THEATER!

*MURDERS IN THE RUE MORGUE*
starring Bela Lugosi
released in 1932
a Universal Picture

This classic Bela Lugosi film was based on the famous short story by that Master of the Macabre, Edgar Allan Poe. In the role of Dr. Mirako, Lugosi played a showman at a Paris carnival during the last century. His act was centered around a menacing ape named Erik, whom he had captured in the wilds of Borneo and brought back to civilization. During the performance Bela and Erik would actually talk to one another.

But beneath Bela's guise of a carny man was something more, something *evil*. He was leading a double life, you see — as a carny man and as a mad doctor who was responsible for the disappearances of many young French women, all of whom who had stopped at Bela's tent to see his show.

Selecting his next victim in his plan to create a mate for Erik, Bela would present her with a charm bracelet of bells. Later that night, he'd let Erik out of his cage and attracted by the sound of the bells, the beast would go fetch the poor girl and bring her back to Bela's secret lab where a hypo awaited her. But in the end, Bela met his just deserts, killed by the hairy hand of his own ape as police detectives closed in on his lab.

This Universal film was directed by Robert Florey.

*THE BLACK ROOM*
starring Boris Karloff
released in 1935
a Columbia Picture

THE BLACK ROOM is one of Karloff's most interesting films. As with Lugosi in MURDERS IN THE RUE MORGUE, in this picture Karloff too leads a double life. He plays the parts of two brothers, one good, the other wicked — Anton and Gregor, heirs to a large European family estate.

Both brothers are after the hand of a fair young damsel, Marian Marsh. But when Anton, the good one, gets both the family fortune *and* the promise of Marian's hand in marriage, this proves too much for Gregor. He must do something about it. Too, there is a family legend — a curse, in fact — that both brothers are doomed to slay each other. Gregor decides to make half that legend come true.

He slays his brother, seals him up in a hidden tomb in the stone mansion and then assumes the role of his own brother! He is now *Anton,* who claims *Gregor* has left the country, a very embittered man.

The ruse works — for awhile. But eventually Gregor is found out by the fact that his brother was left-handed. He forgot about this fact during a chess game. His marriage to fair Marian is halted and hounded by the family dog, who was Anton's closest companion. Gregor is pursued back into the hidden vault where he plummets into a pit, falling down on a knife clutched in the hand of his long dead brother. So the family curse is fulfilled.

This great Karloff classic was directed by Roy William Neill.

# SPECIAL INTERVIEW: GLENN STRANGE

**M. M. Staffer, Don Glut, and Bob Burns conducted the following interview with movie villain Glenn Strange, just after screening the 1941 PRC werewolf movie, THE MAD MONSTER, in which Glenn played a "Lennie"-type hired hand, turned into a wolf-man by George Zucco.**

"The make-up took eight hours to put on," said Glenn. "I lay flat on my back; I'd take a breath while they shot one scene. And the make-up man would change the hair and so on, and I'd hold my breath and just lay perfectly still. They'd shoot another scene and change the make-up. They had the camera right straight over me, shooting right down on my face." This was probably one of the only instances in which the transformation dissolves were done directly in the camera and not in the laboratory.

"Lon Chaney said to me, 'What are you trying to do? Lennie in OF MICE AND MEN?' And I said, 'Well, I haven't even seen the thing.' Then, of course, Broderick Crawford did it on the stage before Lon, the same way. There's just only one way to do a Lennie, and that's just a big 'Da . . . Da . . .' You can't do it any other way. But I'll say this, and I've said it many times. We went to see OF MICE AND MEN, and I don't think anybody on the face of this Earth could have done as well, and I'm sure I couldn't have done any better than Chaney did as Lennie. That was a terrific piece of work.

Lon doubled for me once, when I broke the bones in my foot. I was walking along in ABBOTT & COSTELLO MEET FRANKENSTEIN with a girl, to throw her through the window. I stepped on a camera cable. And those boots, you know, don't have any counter in them. And it flopped over. We thought we'd lose about three days shooting. But when they put the walker on, what they did was — you know the soles of those boots were four inches thick. You don't see them, but they're built up inside. It's cork, or something like it. And they cut a section out in there so this walker would sit down in it. Then they slit the boot so I could get it on, and then laced it, and then taped it, so you couldn't see it. I don't known how much they weighed, but they were heavy. In the meantime, Lon wasn't working that day, so he came down. They put

MASTER MINDS, with Leo Gorcey

Glenn, from his stage horror show, THE MANIAC

With Ann Blyth on the set of MISTER PEABODY AND THE MERMAID

the make-up on him and he did the scene for me. And another thing, if you recall. Remember when I was laying in the quicksand in HOUSE OF DRACULA, and the opening scene had me with the skeleton of Karloff in the quicksand? Well, I was in there all day long, and that stuff was cold! They poured it down a shoot and into this cave-like thing. And Chaney came down with a fifth, and I think I got most of it. He poured it down me and it warmed me up some. They finished shooting and I went up to the dressing room. Of course, they had a nice fire up there. They took the make-up off and by the time I got about half undressed I was so looped I could hardly get up. I got warm, and then I got tight. But I think he just about saved my life that day. I was chilling; I was cold. Well, by golly he was nice to me, and always has been. I'd like to do another picture with him sometime. He's followed in the footsteps of his old Dad pretty well. He's a good horror man; you know that. I doubt if anyone could have done as good as Lon as the Wolf Man. He did a good job. But I liked him better in those Inner Sanctum mysteries he did for Universal, because you have no chance to act if you're a Wolf Man, or the thing we were just looking at here. But I liked those Inner Sanctums. He had a good chance to show dramatic stuff in them and he proved it."

Clenn was then asked about his all-time favorite role.

"I did a thing with Buster Crabbe one time, a fight picture called THE CONTENDER. I did his friend, his buddy, an old-time fighter, and I trained him. He changed to where he finally punched me in the nose. I think I liked that. It was a human interest thing. And I liked the thing I did with Skelton, TEXAS CARNIVAL, too. But for a chance to do a down-to-earth human interest thing, I liked THE CONTENDER as well, if not better, than any of them. It was considered a "B" movie, but it was a good movie.

"I did a lot of Westerns for Dick Foran at Warner Bros. They'd open with a picture of Dick, and then Glenn 'Peewee' Strange. I had a love interest in one. A girl called me Mr. Peewee. I got that name when Hugh Stricklen was World Champion Cowboy. My brother and I were rodeoing then. And Bud was bigger than I am. We went to the Fort Worth Fast Stop show. Hugh was announcing. And why he did it, I don't know. Bud came out before I did, and Hugh called him 'Puny.' And here comes this guy, as big as Arness. And then when I got ready to buck out, "Peewee." Puny and Peewee! And we never lost those names. Not ever. Just about all the old-timers today call me Peewee, not Clenn. So I was on radio here, and they used to say Peewee, and I was still rodeoing. Warners pulled me over there with Foran. The producer knew me real well and said that since most people knew me as Peewee, they'd just call me that. And they did."

"Do you remember just approx-

imately about how many Westerns you were in?" inquired Bob Burns.

"I know this doesn't sound right, and some people say he couldn't have made that many in the length of time I've been here, but I did around 300. And they'll say, 'I don't understand it.' Well it's easy to understand if you think how many small ones I did. We'd do a lot of these in a week; or in 8 and 10 days. Sometimes it took 3 weeks to do the Hoppies. With Dick Foran we spent 3 weeks on a show."

Don Glut asked if THE MAD MONSTER was his first horror role.

"I think THE MAD MONSTER was the first one. THE BLACK RAVEN, THE MONSTER MAKER, and the others followed. My wife and a friend of hers came over to the studio with me. We went across the street, I had this make-up on, and I ate my lunch over there. I think people ate about half their lunch and took off. They couldn't stand it."

We were curious as to what Glenn's most hazardous film experience was.

"When I got my leg broke over there, the other side of Warners. When you're sitting in a stagecoach, and the horses are running just as fast as they could possibly run, and the door's wired; you can't get it open and nobody up there to drive them. That'll give you kind of a rough feeling. That was a Charlie Starrett movie, one of those Durango Kid things. I was dong the heavy in it. Ted Mapes had been doubling me that day, and he'd made all those wild rides in this coach. They came to the place where they were shoot- a close-up of me, over Starrett's shoulder, on a parallel, and he was on a horse. They were shooting into the coach, on me. The horses bolted and took off with me in there. So I wound up in the hospital with a leg that was smashed all to pieces, including the knee joint. Ted did all the rough stuff, and then I got hurt. That's the way it is, you know. I'd come off of every pinnacle in the country, horse falls, and of course, you're always leading the pack if you're the heavy. I've had horses fall with me and the whole pack run over me. One time on a Foran picture up at Chatsworth I was coming right down between 2 rocks. There was just about room for a horse and man to get through. They had a guy coming the other way that threw what they called a falling horse. They cue them and they fall. And he was to fall this horse here and we'd go right by him. He cued him a little late, anyway, and he fell right across our trail. My horse's feet hit him, and he turned over with me. It was on a hill and I was afraid he'd roll over on me. I reached under the side of his head and grabbed his bits and jerked his head down against the ground so he couldn't come on over. I was laying there and seeing these horses turning over me. Including myself and the horse that fell here, there was 7 of us and nobody got hurt. And every horse was down, and every man was down. They didn't use it on film.

"Once I was up at a place called Phoenix Lake. The water had receded. There were just roundsticks and driftwood sticks laying around. And I was chasing a stagecoach. The pony I was riding was about a half quarterhorse; he could really fly. He jumped this log with me, and when he lit on the other side, his feet hit on one of these roundsticks, and the thing rolled out from under him. I saw this on film. He went right over and hit on his nose. In fact, he broke his nose and they thought he was going to bleed to death, and of course, lost me on that first turnover. He hit on his hip and turned completely over again. Well, I hit into some rocks and sticks and it knocked me goofy for a minute, which it didn't have to knock me too hard. That's why I did THE MAD MONSTER. I got up and grabbed my gun — I was shooting before — and my hat, and got on this horse as he was getting up, and rode about 40 or 50 feet out of camera range, and fell right off on my face. I was still out. This was from a Bob Baker Western, KID FROM LOREDO. I stole more cattle in that picture. Man! What a herd I had, and what a hurt I had. I rode the rest of that picture with 2 broken ribs. That's what I got from that fall.

"In the early part of 1930, for an independent company, I jumped a horse off a cliff into a lake, and I tried to leave him. But it's a little hard if you've never tried this, if the horse is falling and you're falling with him. You try to get off of him. But I did somehow and I never straightened up. I just lay up there like this and that's the way I hit the water. I don't think I ever went under. You talk about being blistered! I just bounced!"

"How high, approximately, was it?" asked Bob.

"Oh, gosh, I don't know. It was *too* high. They had a couple boats down there, and a raft with the cameras on it, across the boats. They had a camera on the shore shooting up and a camera for the takeoff. That scene has been used since many times as a stock shot. I never stunted very much. I just stunted a little while, and then I started trying to act, and I'm still trying. We did most of our own stunts back then. And they tell me before I came out that they all did, I mean even the leading men. Well, look at Hoot Gibson. Hoot was an all-around champion cowboy. And when you look back at the old Western stars like Mix, Buck Jones, and them, many were top rodeo hands, capable of doing these things. And did do them. Today, they won't even let you sneeze. Let me tell you why. Here's an accident that happened to me. This was the last day's shooting on this picture that I was telling you about. Well, they had to go back and get a heavy and shoot all of my stuff over, because I was in the hospital and couldn't finish the picture. So you can imagine what it costs the studio to do that, or the insurance company. That's why they double.

"Do you recall an old picture called SINBAD, THE SAILOR, with Fairbanks, Jr.? I did the slave driver. Dave Sharpe did all that stuff for Fairbanks. He was the one who came through the air and kicked me through the chest. Mike Mazurki was in it, too. He was to pick me up, which he did, and they'd cut and a double would fall into a mattress on the side of the boat. He just picked me up and threw me over, and I hit the mattress and lost my disciple beard. Big Boy Williams picked me up once and threw me through candy-glass window. Just broke it all to pieces. That old Big was strong as a mmule. He almost killed me in DESPERADO, in a sa-

THE MAD MONSTER

loon fight. He threw a chair at me, and it stuck in the back bar and stayed there. Let me tell you about this stunt we pulled on him. We were doing this fight and they called lunch. You always go eat as much as you can and come back and finish. He had to make a dive at me at the bar. That would be the finish of it right there. Side-stepping, he would hit this bar and crash it, go through it. While we were at lunch, they took a piece of plywood and put a 2 x 4 against it and jammed it over against the break-away set. And here came old Big, like a big bear. Kabloom! And he just bounced back.

"I'll tell you what was funny. This director didn't like any foolishness. Big and I and Glenn Ford were in Utah, and the clouds had come in. In those days you couldn't shoot unless you had the sun. We were standing around there and the cameraman had walked away. That guy said, "Villiams, vat'd da matter vit you?" He was always bawling everybody out. Big said, "Now I wanna tell you something." He had his arm up around this old horse he had there, old Comanche. "By God don't you get tough with me or I'll throw this damned horse at you!" And he was just about big enough to do it. The director had to laugh.

"They had a cafe there on the old Monogram ranch, and they'd feed us there. Jack Randall was going with Gloria Spreckles then. She was going to come up and visit him, and she brought a friend along. Before they got up there, Jack and Bob Waters got a table together with the 2 girls. Bob was telling Jack about me. He said, 'I've taken all of this guy I'm gonna take. The next time he pulls a stunt like this there's gonna be trouble.' The make-up man was by the door with a blood sponge, and Bob was loaded with blanks. I came in and walked around behind Bob. He'd buttered this piece of bread, started to take a bite. I just reached, caught his hand, and ground it in. He jumped up and whirled toward me. He's got his back to them. Now the guy who runs the cafe doesn't know anything about this. So I bust him one, and he made it so real he went right back into the food. I just turned and walked towards the door. And he yelled 'Draw!' I whirled around, got just about this far, and — Kabloom! Down I went. I didn't even touch the gun. I hit the floor, everyone was screaming, and this make-up man ran, grabbed my head, and turned my face right toward him. And the 'blood' was running all over. And here's old Chuck who ran the cafe with a .38 right in Bob's gut. And he's just about ready to pull the trigger. And of course they had to get the wardrobe girl for the girls. Oh, brother! The one would up under the piano. That backfired. That old Chuck was just shaking like a leaf. He had this gun, and like the little Mexican boy said, 'It's loaded for really.'

"Min, my wife, used to go to school with a little girl over here in Hollywood, Victoria Vinton. She became one of the Wampus Baby Stars, they used to call them in those days. They cast her in this Foran Western as my girlfriend. We had to dance together. She was a little old short thing. Well, Foran and Curley Fletcher got a piece of limburger cheese, put it on one of these little sticks, and slid it down my vest pocket. We started to dance and she started to sniff it. Of course, the director was in on it. I didn't know. He bawled her out and said we were supposed to be sweethearts and so and so. And she said, 'Well, he stinks!' And that made me mad, and I said "Well, I hadn't noticed *you* smelling like a rose!' Of course, they were all dying. We went to lunch and I picked up the menu and leaned over and said, 'Oof! I smell something.' It didn't smell good at all. I kept fooling around and I found it in my vest pocket. That poor gal just jammed her nose into my pocket.

"But these things went on. When Steve Clement was throwing those knives at me over in that little short. He had me pinned to this board. They told me he'd throw a couple knives; he's real good. I said, 'Oh, I don't know. I don't like this.' They said 'Look' and had him throw some. He had a chalk mark down this blackboard and he stuck one right along that mark. He started throwing them and I couldn't move. Then he crossed them. The handles were right in front of my face. Then we're not through and they called lunch. They made sure he sat right beside me. He picked up the menu and held it up here and out there and out here, and this guy was throwing knives at me, see? I said to the director, 'That's all of that! That guy can't even read the damn menu. And he's throwing those knives 20 feet!' He said, 'He don't see close, but he sees well over there.' Of course they had to tell me it was a gag because I wasn't going to get back up there."

Don then brought up the serials that Glenn acted in.

"RIDERS OF DEATH VAL-

THE MONSTER MAKERS

With Chaney, at a party given for MR. PEABODY AND THE MERMAID

Glenn Strange 1965, with the actual headpiece and boots he wore in A&C MEET FRANKENSTEIN

On the set HOUSE OF FRANKENSTEIN, with the son of Andy Divine

LEY, that serial with all the Western stars, was the first time anyone ever broke me up in a scene. I usually just wouldn't let them break me up. I just divorced my mind from what they were saying. But Leo Carrillo broke me up. He and I and Big were riding up this little canyon, and we stopped, like we were listening. And he said, "Shhh . . . I theenk I hear da footprints approaching." I like to fell off that horse. Footprints approaching. Right after that show, when it was finished, Min and I went down to his place in Santa Monica. The whole gang was down there. Everybody in the picture, lots of friends, the producer. What a time we had that night.

"Leo would say these things purposely. He didn't talk like that. He did it for the fun. He said to me one time, 'I weesh you come down to my place sometime. Dey tell me you like to hunt and I got a beeg lake on the ranch and I got lots of water chicken.' Of course, I knew he was kidding, because there were people all around. And I said, 'Well, Leo, I don't have any gun.' And he said, 'Oh, don't worry about the gun. I got all kinds of guns. You know what I got? I got the 22nd automatic and the 2 — holed gun.'

"In FLASH GORDON," said Clenn, 'big old Tiny, John Lipson, who had the wings in that one, jumped on my foot and broke my little toe. Just crushed it. I was the guy Buster Crabbe tossed around when he was supposed to be invisible. Any you know the guy who worked mith me? Remember? We wore those — they looked like 5-gallon oil cans over our heads. Red Christy, the fellow who produced WACON TRAIN. He'd just comc down from college, and he was a good friend of Granger, who was running the studio then. Cranger's son and he were buddies up in college. He went to work over there, just getting into the business. Pretty soon he was an assistant director; graduated, ran up to a producer. Well, that was him.

"I was a heavy in HURRICAN EXPRESS. Yakima Canutt was in it, Charlie King, little Ernie Adams, and, of course, John Wayne. We made most of it up here on Mulholland Drive and here on Sepulveda Blvd. There wasn't anything out there then but orange orchards and lemons and what-not. We'd shoot late at night and dub in the sound later. They had lights in the dark, but these were daylight shots, mind you. I'd stand here and hold the lights in John's face, yakity-yakity-yak, then I'd get in his spot. They wouldn't change the camera. I'd get over where he was, and he'd get over here and shine the light in my face, and yah-yah-yah-yah. And when they finally wrecked the plane? You know it was a plane trying to run a railroad out of business. We had one of these tri-motor planes. We used a bunch of this corrigated iron, piled it up out here on the railroad tracks off Sepulveda Blvd., and put a lot of smoke streams under it: That was the crash. We were down near the old Clendale airport. They'd taxi; they never would get off the ground, and we'd lean out the windows with the machineguns . . . diddlydiddlydiddly . . . and they'd cut to one in the air somewhere. It kind of ruined my illusion of movies.

"Like my brother and I, when we saw the Frankenstein Monster in El Paso, Texas. Neither of us knew a thing about make-up, but we knew that people couldn't just dig somebody up out of a grave, a piece here and there, and make a man out of it. And he said, 'You know they can't build a guy up like that and make him breath again. But where the hell did they ever find a guy that looked like that?' This was the first Karloff FRANKENSTEIN. I never dreamed I'd be playing the part myself someday."

Don asked about the coloring of the make-up of the Monster.

"My make-up was a little lighter in the Abbott and Costello film then the Jack Pierce make-up. But Jack did this himself. He'd set you in there for 4 hours and that was it. But we had Jack Kevan and Emil Levine, and, of course, Buddy Westmore in the A&C thing. They did some things I liked very much. That is, they made the scars in pieces and kept them that way and put them on. Jack Pierce built them with cotton and dried it. I think by making the scars and putting them on it saved quite a bit of time. But actually, for the color of the make-up, it seemed to me like it was a little lighter, with a somewhat silver base; Jack's was kind of an aluminumgray; like when aluminum gets kind of dark, not light. The hair was black.

"Nobody doubled me in A&C MEET FRANKENSTEIN, except when Chaney did that. There were, of course, standins, who would do things in long shot with a mask on. Walter DePaulma used to be Lon's standin. That was on HOUSE OF DRACULA. On HOUSE OF FRANKENSTEIN it was Don . . . I can't think of his last name. But all of his running, jumping over logs and stuff, he did himself.

"HOUSE OF FRANKENSTEIN was the first time I played the Monster. If you recall the picture, I had to come out of the castle where Karloff had brought

me back to life. I had a big strap that went underneath my coat, with a ring or snap on it. The double wore a belt around himself and I'd snap into the ring and then put mine around him. 'Cause nobody can walk around with a guy hanging under your arm. And coming down those steep steps, besides. There must have been about 30 or 40 of those steps. They were chasing me with these torches. Somebody whizzed one of these torches — they were big, with a long club, and all that burlap on them — and hit me right between the shoulder, and almost knocked me off one of those steps. Then we went down into the swamp thing, where we went into the quicksand. That's where they lined up this big ring of tumble weeds, then a little clear spot, and then another ring. They were dousing this with some sort of chemical; I don't know what it was. I said to the special effects man that I couldn't move very fast with these boots on, and carrying this guy besides. And now he's really just out, and I had to carry his whole weight. He said I had plenty of time to get across there. But actually, I didn't. That was just one flash, and burning all around there. I went straight through it, kicking the stuff out of my way as I went. It singed his hair. I almost lost that camera, I got in that water so fast, carrying him with me."

Don wanted to know how he, primarily a Western actor, got the horror role of the Frankenstein Monster.

"It's kind of a funny thing, in a way. Jack Pierce was making me up for a show with Yvonne De Carlo and I had to wear a big scar. I was laying in the chair — now I didn't know this, but they had been testing guys for the Monster. Guys like Lane Chandler. But I didn't know it. I didn't know Jack; this was the first time I ever met him. He said 'Just a minute,' and went over to the phone and called Paul Malvern. Well, I knew Paul very well. I'd made a lot of Westerns for him. Paul was on the lot and was going to produce this. He came down and Jack said, 'Here's the contour we've been looking for. Right here.' And Paul said, 'That's fine with me. Do you want to put it on him and try it out?' So when I was through with the DeCarlo show they put it on me. I went out and did a few little walk-throughs in the Monster get-up and they said 'OK.' And that was it. That's the way I became the Frankenstein Monster. Nobody ever helped anybody as much as Boris Karloff helped me. I never forget that. I asked him for advice because I wanted to do this thing as near as he did. He was very kind about it. He would stay on the set and coach me. I know when I was on tour with the Abbott and Costello thing he was in New York doing ARSENIC AND OLD LACE. A lot of people came backstage and congratulated him on the Abbott and Costello thing. And in the Sunday paper in New York, he had given them the story of not he doing it, but me doing it. The whole thing. So right after I read that story, when I'd finished the act, I'd always come out for 2 or 3 minutes and talk to the audience. I would always say, 'If you floks liked me as the Monster in ABBOTT AND COSTELLO MEET FRANKENSTEIN, then I want to give most of the credit to the man who created it, and the man who helped me in the show that I did with him, where he did the cotor. And he coached me on the walk, and the movements, and so forth. And if I made a good Monster, the credit goes to one of the nicest guys I know, Boris Karloff.' Later on, somebody told him what I was doing. But it was the only thing to do. He was getting all the write-ups for the thing, and naturally, even though the younger generation knows better today, would. But even today, you say to the older generation, 'Who's the Frankenstein Monster?' and they'll say 'Karloff.'"

**With make-up ace, Jack Pierce for HOUSE OF DRACULA**

"Weren't you tested for Tarzan?" asked Bob.

"Oh, gee, that was years ago. Well, I was tested, and it looked like I was going to get it, before Johnny Weissmuller was tested, in MGM's TARZAN, THE APE MAN. An old-time Fox star, Norman Carey, was the guy who started the whole thing. He and a guy named Sid Algiers, who was the producer. And he said that I needed an agent if I were going into this thing. There was a difference in opinion in how much money I was supposed to get. He asked for more than they were willing to pay and they just forgot it. And then about a year later they tested Weismuller, which actualy was a good thing because they were looking primarily for a good swimmer. And I just swim and that's it. I was supposed to originally play the CREATURE FROM THE BLACK LAGOON too, but that was another underwater hazard. They told me how much water stuff there was, and I said, 'No, I don't want it.' It turned out that they used a swimming double after all, Rice Browning from Hawaii. Rice and I did a live show with Sonja Hennie, and Bud and Lou, at NBC. I did the Monster and he did the Creature. I also appeared as the Monster on CBS, the TEX WILLIAMS SHOW. I played the fiddle with the outfit on. I was really surprised that Universal let them do that, but they did."

About new roles, Glenn remarked, "No, I'm not doing anything new. Just drawing that beer and saying 'Yes, Mam, Miss Kitty,' as Sam the Bartender on GUNSMOKE. I just did one day's work on THE CARDINAL and a Skelton. You know, I think I liked doing Westerns most of all. I don't know how to explain it. You don't have to act in a Western and that's great for me. And when you work in something like THE MAD MONSTER, da, da . . . da, da . . . that ought to be more natural than the other."

We asked about his new fans, due to the current 'monster craze.' "I got a letter recently that said 'Dear Sam, Please send me a picture of the Frankenstein Monster.'"

# THE BEAST OF YUCCA FLATS

***by DALE STEELE***

Watching an atomic test at Yucca Flats on TV some years ago, actor-director-writer Coleman Francis shouted. "That's it! *The Beast of Yucca Flats!*"

And shortly after, he had completed a film of his own, with that same title.

THE BEAST OF YUCCA FLATS was a young monster fan's dream — for Francis' two young sons, Alan and Ronald, were able to co-star in a film with a *monster*, one of their own screen fright favorites, Tor Johnson.

The plot: A noted scientist (Johnson) is pursued by Communist agents because of the atomic secrets he possesses. The chase terminates in an atomic testing area. The huge man of science is exposed to radiation. And the after-effects produce the monstrous Beast of Yucca Flats.

Before the Beast's destruction, he manages to kill a man and his wife and chase two young boys through the hills.

We interviewed Coleman Francis, who spoke feeely of this motion picture which he had written and directed.

Francis related how, during a fight, six-foot-four, 370-pound Tor Johnson, while trying to "pull his weight," fell on Larry Aten, almost crushing him.

And how Tor's weight prevented him from climbing to the top of a hill in the Mojave Desert, where the film was shot, forcing them to hoist him up by pulley.

And how a rabbit wandered in to lick the face of the dead Beast, trying to waken him, as animals do when they come across a sleeping human.

Coleman Francis has recently finished NIGHT TRAIN TO MUNDO FINI, starring movie Dracula, John Carradine, and MOTOR PSYCHO. Science fiction and horror movie addicts remember his roles in THIS ISLAND EARTH, THE THRILL KILLERS, KILLERS FROM SPACE, and the twelve-part COMMANDO CODY series. On TV, some of his credits include SERGEANT PRESTON OF THE YUKON, MAN AND THE CHALLENGE, M-SQUAD, AND DRAGNET; on the stage, he chilled audiences as THE PHANTOM.

THE BEAST OF YUCCA FLATS featured Douglas Mellor, Larry Aten, Barbara Francis, Bing Stafford, Linda Bielima, and Tor Johnson, with John Morrison, Tony Cardoza, Bob Labansat, Jim Oliphant, George Prince, Alan and Ronald Francis, Eric Tomlin, and Conrad Brooks.

Keep watching for Coleman Francis. He has several new horror films in the planning stages, including a truly original character — a gilled *Shark Man!*

# MINIATURES- KILL OR CURE?

*by* **BOB VILLARD**

Miniature work is simultaneously the most highly praised and severely maligned phase of motion pictures. Models are both cheered and booed, and those responsible for them are both idolized and condemned. Why?

Because, while miniatures may be a cinematic Alka Seltzer, Milk of Magnesia, Pepto Bismol and Anacin all wrapped into one for the movie producer, they are pretty much a "kill or cure" proposition. They can be good enough to save a rotten film or bad enough to ruin an otherwise well-made movie. Search yourself for the reasons why: when you hear the word "miniature" what pictures are painted by your imagination?

. . . giant buildings belching fire and smoke as they crumble.

. . . tidal waves sweeping through a city's streets, uprooting houses and buckling massive bridges.

. . . King Kong sucking in a giant breath and beating his chest as he towers over the felled and bleeding Tyrannousaurus Rex.

. . . Rodan crashing thunderously to earth in the middle of a panic-stricken Tokyo.

Or do you instead envision:

. . . an HO train slipping off shiny metal-and-plastic tracks, going "ker-plunk" in a pool of sand?

. . . some idiot in a loincloth fooling around with a Tonka Toy truck or Revelle plastic army tank?

. . . glinting wires supporting a messily-glued Matel airplane?

The "average" movie-goer seems to be of the opinion that "miniature" is a dirty word. A miniature, he believes,

is a cheap and phony trick, a general insult to his intelligence. The reason for this misconception and the degradation to this phase of special effects is obvious: models which are truly well-done . . . carefully constructed, properly lighted and photographed . . . pass right by without particular notice given to their status as miniatures; therefore, with the only examples a viewer is aware of being *bad* (and therefore obvious) miniatures, his opinion is bound to be a negative one.

Literally hundreds of movies have used miniatures to serve, among other things, as transition between different sequences and in establishing shots: older flicks now making the rounds on TV abounds in shots of model airplanes passing through "clouds" of steam and dry-ice vapors, and passenger liners gliding across "moonlit" studio tanks. Miniatures are used because it is difficult and expensive to shoot real planes and boats (rocking boats and unsteady airplanes). Such scenes as these, no matter how ineffectively photographed, never catch the eye of the same audience which is nonetheless so hyper-critical of every scene (even *non*-effected ones) in the science fiction thriller that occupies the bottom half of the weekly double-bill. People nudge each other and whisper "phoney" or grumble with discontent at perfectly valid scenes in horror movies while they remain silent and ignorantly content during the first feature which contains dancing, glowing matte (superimposition) lines and similarly unprofessional effects.

Writer-producer-director Bert I. Gordon, veteran maker of a dozen horror and science fiction features including BEGINNING OF THE END, ATTACK OF THE PUPPET PEOPLE, MAGIC SWORD and VILLAGE OF THE GIANTS, is very much aware of the negative attitude on behalf of movie audiences toward science fiction film effects, especially the "notorious" miniature work of which he, in great measure, is a great advocate and employer.

While he tends to shy away from elaborately designed miniature "props" (he prefers using mattes and process screens to combine his monsters with the town and townspeople), Gordon nonetheless is almost exclusively a user of the miniature-type monster, magnified ten or a hundred times to threaten and panic a city or a world.

Take for instance his third film, BEGINNING OF THE END, which told the story of giant grasshoppers invading and nearly conquering Chicago. One newspaper writer who reviewed his film tore it apart, which may well be the writer's prerogative . . . except that this certain reviewer based his unfavorable comments on the "obviously mechanical grasshoppers" intermingled with numerous poorly "animated" ones. Machines and animations in a Bert I. Gordon film? Guess again; he's strictly a live-action man from start to finish, with the possible exception of the dragon in MAGIC SWORD – a mistake, incidentally, which his fans hope he will not repeat.

Gordon is convinced that people come to a way-out film *looking* for the effects, and anyone who wants to see something hard enough *will* see something, whether or not it is really there. Such "self-deception" as Bert calls it is a pet peeve of many movie makers involved with the field of miniatures.

Those who hold miniatures in low regard because of their lack of knowledge have a counterpart in the hypercritical fans who, literally, know too much for their own good. It's a common story, writer-director Ib J. Melchior notes, of "quick to criticize, slow to do better." These people are the ones who gripe about every effect ever created, Melchior points out, without knowing any more about a motion picture camera and its limitations (or a motion picture budget and its limitations . . . not every film company can go out and wreck half a dozen real steam engines as done in John Frankenheimer's THE TRAIN) than would a ten-year-old child.

Obvious limiting factors in any cinematic work are the mechanical ones. A camera has an inherent focus problem. The film ASA (sensitivity, generally 40 for color) requires quite a bit of light for good photography, even under normal conditions on a live action set; everyone is familiar with the "hot sets" of Hollywood and the actors' and actresses' complaints of same. When a director moves into the field of miniatures, however, his problem is magnified. Miniatures, in order to be convincing, usually have to be filmed at a higher-than-normal speed. Eiji Tsuburaya, special effects creator/technician of Toho, Ltd., Japan, and responsible for such fantastic properties as GODZILLA, RODAN, MOTHRA and BATTLE IN OUTER SPAGE, often films at speeds as high as ten times faster than normal, or 240 frames per second (15 feet), thus slowing down any action on his set ten times. In this way, any debris which might otherwise "plop" to the ground from a two-foot miniature in half a second instead gracefully "floats" down, taking several seconds to fall and in that way preserving the illusion of largeness. *But,* in order to film a scene ten times faster than normal, ten times more light than normal is required. Some compensation could be allowed in the lens setting of the camera (f/stop . . . apeture), opening it as wide as possible so more light could enter; however, the larger the f/stop setting, the narrower the camera's depth-of-field (area of sharpest focus). Thus, a *smaller* apeture opening is required in order to insure all the miniatures are kept in sharp focus; to do this, a greater amount of light must be supplied than can easily be provided.

A more sensitive film could be used, but this would cause a problem with the *grain* of the film, which is the definition of individual pigment which can make an image fuzzy and grey.

Another limiting factor in miniatures is the fact that water cannot be "scaled" to the models; when water is splashed it beads in mid-air, and when a tiny drop is magnified a few hundred times along with its scaled-down surroundings, and suspended through the necessary high-speed slow-motion photography, it is more than easy to recognize: a dead giveaway. Ray Harryhausen, responsible for such all-time special effects triumphs as SEVENTH VOYAGE OF SINBAD, THREE WORLDS OF GULLIVER and JASON AND THE ARGONAUTS, seemed to remedy the problem of beading "miniature" water in his early film of IT GAME FROM BENEATH THE SEA. He simply (and effectively) superimposed life-sized foaming, churning water about his half-submerged monster-octopus. However, in his more recent film of JASON AND THE ARGONAUTS he, as many others, chose to ignore the problem in his representation of the merman, Triton, who splashed about Glashing Rocks and let the water bead where it may.

Fire is another difficult thing to work with in miniatures as it, too, cannot be scaled. Even the very smallest of flames are large enough and familiar enough to make it easy to estimate their actual size, and thus the model's. Many directors make sure there is a lot of smoke and debris flying to obscure the flames, as in INVASION U.S.A., GODZILLA and THE TIME TRAVELERS. Another trick is to shoot at high speed, as with water, thus slowing the rippling flames so that they "swell" and "blech". This method has worked successfully in many films, such as IN OLD GHIGAGO and SURVIVORS TWO. Ray Harryhausen, in BEAST FROM 20,000 FATHOMS, took high-speed shots of flames on naked structural skeletons to combine with bis very small (about a foot high) roller coaster model through a superimposure process, and the resulting footage was highly convincing.

One highly important aspect in the filming of miniatures which the director *does* have control over but nonetheless is often guilty of ignoring is the camera angle. In order for a miniature to be convincing, it must be shot from the eye-level of a "scaled" person who might actually be observing the scene. Many film makers defy this rule and the resulting miniature work suffers for, while the miniatures may be beautifully constructed and technically well-lighted and mechanically well-photographed (composition, clarity and focus), no one is going to believe a huge down-angle shot of a ten story skyscraper taken from a mile up in the sky. The director, strapped for an explanation, often claims it was the only way he could show all the action; the credibility-shattering shot, though, is more often the result of being rushed, lazy, or

ignorant, as many directors before have used *wide angle* shots successfully to depict large areas of action, but preserved believeability through carefully-planned point-of-view shots from ground level, as in Harryhausen's THREE WORLD OF CULLIVER.

There are many problems involved in miniature work, but they are not by any means insurmountable, as can be testified to by the numerous excellently-photographed examples in such films as WAR OF THE WORLDS, GORCO, DESTINATION MOON, CRACK IN THE WORLD, EARTH VS. THE FLYINC SAUCERS and many others. But these problems *do* limit the director, both in regard to his budget and his creativity. A miniature is *not* the equivalent of live-action, full-scale special effects, as can be seen in THE TRAIN, EXODUS or even in the low-budget English thriller, CHILDREN OF THE DAMNED, when an abandoned church is destroyed at the climax. But, when a budget or natural laws exclude actual staging of a scene, special effects and, more specifically, models, do provide a reasonable, and often highly enjoyable solution.

# SCOOP!

## BRITAIN'S MOVIE MASTER OF MONSTROUS MAYHEM DOES IT AGAIN IN THE NEW,

# "CIRCUS OF FEAR"

MODERN MONSTERS does it again! Another exclusive for you from the magazine that provides you with information as well as entertainment!

"CIRCUS OF FEAR", starring the unchallenged master of England's horror film epics, Christopher Lee, is filled to the brim with thrills, chills and spills under the big top, designed to keep you on the edge of your seat for the full length of the picture. Lee Plays "Gregor", the lion tamer in this one — a challenging roll, since he is forced to rely entirely on his vocal ability. For a full 80% of the picture, he has his head covered with a black mask, hiding his hideously scarred face, ripped by a lion's claws during a performance.

# THE INVISIBLE MAN AND HIS FRIENDS

by VICTOR MORRISON

The entire assemblage in the warm inn buzzed with gossip over the new tenant, residing at that very moment in a room above them. This guest was surely one to arouse curiosity; to incite behind-his-back whispers.

Had he been horribly disfigured in an accident? If not, *what was wrong with his face?*

Why did he conceal his features beneath yards of tightly-wound bandages? And why the dark glasses which blocked out any hint of human eyes? And the false nose and hair?

Curiosity — and intolerance — bring the group into the strange visitor's room, to find out what lurks beneath those mummy-like wrappings, the concealing gloves, and the black lenses. Unfortunately for them, *they find out!*

Possessing an aura of sheer defiance and power, the weird guest yanks off the glasses — unwinds the bandages — removes his clothing, as wide-open eyes gaze at the uncanny revelation before them.

They had wondered over *nothing* — for that's what they see. *Nothing!*

They are in a room with an *invisible man,* and nothing they can do can stop him.

The Invisible Man was loose in the world — a madman, seeking revenge and power. Eventually, his is tracked by the police through the snow, his footprints revealing where he walks, his naked body freezing in the coldness, until he is shot. Blood becomes visible as it drips from his unseen wounds. As he collapses, he realizes that he has found the visibility-restoring antidote he has sought to attain throughout the movie. A skull, arterias, flesh: they begin to appear, as Griffin, THE INVISIBLE MAN, slumps to lifelessness. The antidote was *death.*

It was not until this final scene that viewers of THE INVISIBLE MAN in 1933 saw the face of the film's star — Claude Rains, an actor who was later to contribute to such tales of horror and fantastic imagination as THE PHANTOM OF THE OPERA (2nd), THE LOST WORLD (also, the 2nd), MYSTERY OF EDWIN DROOD, THE PIED PIPER, THE WOLF MAN, and others. But in Universal's THE INVISIBLE MAN, based on the science fiction classic novel by H. G. Wells, it was only Rain's magnificent voice which identified him as the man hiding under all those bandages.

What really held the audiences in THE INVISIBLE MAN was the optical wizardry of John P. Fulton — the man responsible for Universal's man-bat transformations, werewolf changes, etc. Fulton's special effects in THE INVISIBLE MAN had viewers gasping at

bandages, unwrapping to reveal only air; trousers skipping along, frightening passers-by; solid objects floating through the air; food and drinks being consumed by an invisible mouth; a bicycle ridden by apparently nobody. These were just some of the wonders of visual excitement in THE INVISIBLE MAN.

THE INVISIBLE MAN was such a smash hit that THE INVISIBLE MAN RETURNS in 1939.

Vincent Price, then not considered a horror actor as such, vanished in this first sequel from Universal. Price played Geoffrey Radcliffe in this motion picture, a man falsely accused of murder.

With the aid of the brother of the original Invisible Man, Geoffrey disappears and escapes from jail — with one fear in mind. Being under the influence of the secret drug too long may well end in his own insanity!

Wasting no time, the new Invisible Man tracks down the real killer—Richard Cobb, his own cousin, portrayed by the knighted Sir Cedric Hardwicke. The dying Cobb blurts out his confession, and Geoffrey, wounded, returns to his former, seen self.

Hardwicke, and the special effects of Fulton, came back again in 1942's THE INVISIBLE AGENT, again from Universal. John Hall starred in this tale of espionage blended with science fiction. Hardwicke was a Nazi in this one, while Peter Lorre entered as a Japanese spy.

Criffin (John Hall) consents to becoming THE INVISIBLE AGENT for the Albes when Hardwicke, Lorre, and their band of anti-Americans enter the print shop where he works — and almost slice off his fingers with a paper cutter, unless he gives them the formula to make men pass out of sight with his relative — again the original Invisible Man — had discovered.

Hall takes the drug while parachuting into enemy Germany. There he accomplishes all manners of destruction — including setting fire to Hardwicke's own office. By the closing reels of the film, THE INVISIBLE AGENT escapes back to the United States, as Lorre kills Hardwicke and then himself.

Fulton, this time with Hall again, returned in 1943, when Universal issued THE INVISIBLE MAN'S REVENGE.

THE INVISIBLE MAN'S REVENGE

THE INVISIBLE MAN'S REVENGE

DICK TRACY VS CRIME, INC.

Hall was named Griffin for this, his second fling at not being seen, but the plot line was considerably changed. In this one, Griffin seems to have no previous knowledge of any original Invisible Man — or of any undercover work as an Invisible Agent. Although the credit again mentioned, "Based on THE INVISIBLE MAN, by H. G. Well," the concept of the original movie seemed gone. In THE INVISIBLE MAN'S REVENGE, John Carradine enacted the role of a super-scientist who has "discovered" a drug that can do you-know-what. And it does it — on Griffin, who goes on a rampage of unseen mayhem and murder.

The Invisible Man did a guest, cameo shot, in Universal International's multi-monster comedy, ABBOTT AND COSTELLO MEET FRANKENSTEIN. Vincent Price's voice was heard in the last scene in the movie — when Bud Abbott and Lou Costello realize that there is a third person in their rowboat. A person they can't see; only a floating cigarette!

The comedy team delved into the subject of invisibility full force in 1953. The title of the movie became ABBOTT AND COSTELLO MEET THE INVISIBLE MAN, in this case played by Arthur Franz, remembered for MONSTER ON THE CAMPUS, WORLD OF GIANTS, etc. Highlight of A & C MEET THE INVISIBLE MAN was a wrestling match, with Lou fighting for his life — aided by the Invisible Franz. A transfusion causes the fat comedian to vanish at the film's conclusion.

Universal also made THE INVISIBLE WOMAN, circa 1940. Virginia Bruce becomes invisible by the wild lab apparatus of doctor John Barrymore and again the effects-work of John P. Fulton. In this humorous entry to the "Invisible" series, the unseen girl takes out her revenge on a tyrannical boss at the clothing firm from which he had fired her. Also, the movie involved gangsters seeking the drug, and co-starred by John Howard. No relation, but also in the film, was Shemp Howard — best remembered as one of the six Three Stooges.

THE INVISIBLE WOMAN'S condition proves to be hereditary, when she marries John Howard, and has an invisible child.

The "Invisible Man" theme has been used in a long list of photodramas.

In the 1930s and 40s, in Universal's space opera serials, FLASH GORDON and FLASH GORDON CONQUERS THE UNIVERSE, Dr. Zarkov, played by Frank Shannon, revealed his own prowess in the field. In FLASH GORDON, Zarkov saved Flash's (Buster

Crabbe) life when his invisibility machine erased the young space hero from the frightened eyes of Ming's (Charles Middleton) firing squad. In FLASH CORDON CONQUERS THE UNIVERSE, Zarkov caused his entire space ship to vanish, saving the good guys from various aerial attacks by Ming's rocket armada.

Dick Tracy got into the act in the serials too—in Republic's DICK TRACY VS. CRIME, INC. 1941. Tracy, in the person of Ralph Byrd, battled the Ghost, a hooded menace who owned a device which rendered him as a criminal Invisible Man. THE INVISIBLE MONSTER, known as the Phantom Ruler (Stanley Price), was another serial in this vein from Republic Pictures. He was a mad villain who disappeared by using a strange light ray and a new kind of chemically-treated clothing. It took the efforts of Richard Webb, later to become Captain Midnight on TV, to defeat THE INVISIBLE MONSTER in 1950.

And Bela Lugosi became a type of Invisible Man in Mascot's serial, THE WHISPERING SHADOW. His whispering voice giving commands to his underlings, he would often "appear" as a type of animated shadow.

And there was the "Topper" series from MGM, starring Roland Young as the man who is haunted by the ghosts of Constance Bennett and Cary Grant.

TOPPER, in 1937, was the first movie to feature these three characters — telling the tale of Bennett and Crant, killed in an auto crack-up after a wild, reckless drive. Periodically, the "ghosts" of the two, made to roam the Earth for a time, would disappear and perform all sorts of invisible stunts.

In 1939, TOPPER TAKES A TRIP; and later, TOPPER RETURNS. In the 1950s, television received a TOPPER program, starring Leo C. Carroll as Cosmo Topper, and Robert Sterling and Ann Jeffries as the famous Kirby ghosts. Once again, invisibility played a part in the success of the stories.

Edgar Ulmer (see last issue's MODERN MONSTERS for an exclusive interview with Ulmer) directed THE AMAZINC TRANSPARENT MAN. In this entertaining version of the basic "Invisible Man" idea, Douglas Kennedy, remembered as the star of the low-budget yet popular TV show, STEVE DONOVAN, WESTERN MARSHALL, plays a convict, who is snatched from jail for the purpose of experimentation by another super-scientific genius. The reason: this time science wants to produce an invisible crook, who can rob without being identified — or caught.

Needless to say, the experiment works, and THE AMAZING TRANSPARENT MAN goes out to take what he can. An amusing sequence in this minor epic took place in a bank, which he is robbing at the time. *His head reappears*, floating through the air on an invisible body. In true horror move tradition, the Transparent Man, visible again, fights it out with his scientist "creator," as the laboratory burns and explodes.

In the more direct science fiction category, there were THE INVISIBLE BOY, co-starring Robby the Robot, and INVISIBLE INVADERS.

Bela Lugosi starred in the astrocious INVISIBLE GHOST, of which there was none in the picture.

A cloak of invisibility was utilized in the Steve Reeves THIEF OF BAGDAD.

While The Shadow *was* invisible on the well-remembered radio program, he *was not* on the screen: in the Columbia Serial starring Victor Jory, or the early feature starring Rod La Rosque, or in the Monogram series with Kane Richmond.

There were also movies featuring invisible, or at-times-invisible ghosts — like TORMENTED, 13 GHOSTS, SCARED STIFF, etc.

And on television: THE INVISIBLE MAN was done *live* and in color on the daytime anthology program of the middle 1950s, MATINEE THEATRE — with unbelievably well-done special effects.

A hoax brought Boris Karloff investigating as COLONEL MARCH OF SCOTLAND YARD in an episode titled "New Invisible Man."

And there was an INVISIBLE MAN TV show, starring a number of different actors, one doing the wrapped up visuals, one the voice, etc., in this British series. The Invisible Man this time was Peter Brady, a do-gooding scientist who managed to get involved with criminals, espionage, and what-have-you. Rarely were special effects used to any real worth on THE INVISIBLE MAN television version.

Where do we go from here? We've had Invisible Men, Women, Boys, Invaders, Monsters, Agents and Ghosts.

I don't know if this means anything or not, but John Carradine recently appeared as a guest panelist on a TV quiz show. He mentioned something about THE INVISIBLE MAN ON BIKINI BEACH.

A New Fantastic Sensation
Suggested by "The Invisible Man" by
H. G. WELLS
The INVISIBLE MAN RETURNS
A NEW UNIVERSAL PICTURE

# KING KONG:

# A DOUBLE TAKE

*by* ROD RICHMOND

Without a doubt, the greatest single giant monster movie ever to stalk its way out of Hollywood and into movie theaters the world over is KING KONG. I believe every true fan of this type thriller will agree with me.

There have been scads of celluloid adventures about huge monsters loose in a modern metropolis. Stories about prehistoric monsters from the Age of Reptiles; of gigantic insects born in the test tube of a mad super-scientist; or about alien behemoths invading the new territory of Earth for a target of conquest. Movies like RODAN, TARANTULA, and THE GIANT CLAW.

And yet, none of these can even be mentioned in the same breath

with KING KONG. Even acknowledged masterpieces in the same vein, animated frame by frame, movement by movement, by ace special effects wizard Ray Harryhausen, like BEAST FROM 20,000 FATHOMS, 20 MILLION MILES TO EARTH, and IT CAME FROM BENEATH THE SEA, are mere shadows of KING KONG. And Harryhausen's monsteramas are *great*.

KING KONG, from RKO in 1933, was as perfect a film of its type as could possibly be. The pacing, the build-up from the opening until the first appearance of Kong, the climax, all were just right. The special effects are unequalled to this day. And the resulting product is common knowledge to anyone interested in monster movies enough to buy and read a magazine devoted to them.

When scores of requests from readers poured into the MODERN MONSTERS offices demanding a story on KING KONG, the 8th Wonder of the World, we decided that, since everyone knows, or should know, the actual plot of this epic, and since the film has been covered extensively in other monster magazines, we'd approach the subject from an entirely different point of view. We decided to look back on KING KONG – to give it a double take, more or less, and present it in a completely new way.

Before delving into the new aspects of KING KONG, it would be wise to at least present a thumb-nail outline of the plot, just to insure ourselves, in the case of a "layman" reading his first monster magazine who might never have seen the picture, The story:

*Movie producer Carl Denham wants to make an on-location "true" story using the Beauty and the Beast theme. He hires a crew, acquires a girl to be his star, and sails to Skull Island, an unknown patch of land where a great wall has been built to keep out a legendary but real beast-god, Kong. Ann Darrow, Denham's actress, is captured by the natives and tied to Kong's altar. A gong summons him from the jungle, and Kong, a huge gorilla, steals her. Denham, Jack Driscoll, and part of the crew go after the monster and the girl. While in Kong's domain, the puny humans encounter various menaces from Earth's Mesozoic Era including Stegosaurus, Brontasaurus, Tyrannosaurus, Plesiosaurus, Pteranodon, and similar reptilian forms. Driscoll manages to save Ann; and Kong, angered at his loss, attacks the wall; killing, stomping c r u s h i n g. Denham knocks Kong out with gas bombs, and carts him off to New York. In the city, the great gorilla is placed on exhibition, but the flashbulbs from the cameras of eager newspapermen excite him. King Kong breaks loose, runs wild in the city, recaptures Ann, and carries her to the summit of the Empire State Building, from which he is shot down by airplane machine-guns.*

Robert Armstrong played Carl Denham, Fay Wray was Ann Darrow, and Bruce Cabot portrayed Jack Driscoll.

Enough of mere story.

To begin our double take at KING KONG, we'd like to point out some of the extremely fine details that most of you, no doubt, probably never noticed – even after numerous screenings.

Recall the sequence before Kong battles the flippered Plesiosaur which slithers out of the pool in the King's cavern sanctuary. The titanic ape, you remember, first enters the cave in the background of the shot, while the pool is in the foreground. If you watch very closely, you will notice that a train

of bubbles steadily moves along the pool, while all center of attention is on Kong. This detail of the bubbles was placed in the shot by the man behind the special effects, the late Willis O'Brien, just for added overall realism. Rarely is it noted by viewers.

Now call to mind the raging King Kong pounding on the massive door of the great wall, bursting with furious hatred on the men who stole his prize, Ann Darrow. One of the shots in this sequence is from Kong's side of the door in master scene. Next time you see KING KONG, and this shot flashes on the screen, look at the minute (to Kong) windows at the lower part of the door. And see the tiny men moving about through those miniature openings.

And did you ever see the people falling from the windows of the overturned L-train in the scene where Kong battles this snake-like, man-made, mechanical adversary?

Or the pterodactyls gliding about in the distance in some of the shots taken in the King's primeval jungle?

And the Tyrannosaurus scratching its "ear" before its earth-shaking battle with his simean enemy?

Details, such as these, not necessarily intended for obvious notice, added to the greatness of KING KONG.

For the second segment of our KING KONG double take, we're going to compare the dinosaurs and assorted reptiles of Skull Island with their actual counterparts from our world's Mesozioc

Era, a period in the Earth's geological history which ran from about 200 million to 70 million years ago. Despite their fine construction, superb movements by animation, their life-like appearance, etc., the monstrous denizens of the Age of Reptiles in the Kong movie were quite different from the creatures of the same species which actually existed in the past. We'll look at the animals and comment on them one by one, in the order of their appearance on the screen:

*Stegosaurus.* Looking at it from the viewpoint of a paleontologist, the Stegosaurus in KING KONG was wrong in many respects. In actuality, Stegosaurus, a vegetarian from the Jurassic Period, the second age of dinosaurs in the Mesozoic Era (the Triassic Period was

the first, the Cretaceous the third), had only four spikes at the end of its tail, and alternating plates running down the back. In KING KONG, the animal sported paired plates and eight tail spikes. It is interesting to note that the KING KONG Stegosaurus resembled a reconstruction drawing done by E. Ray Lankster in 1905. The great artist Charles R. Knight had made a model of a scientifically-correct Stegosaurus as early as 1903, and since then the version with the alternating plates and four spikes has been accepted. And yet the one in KING KONG went back to this early, inaccurate Lankster rendition.

*Brontosaurus.* In KING KONG, the Brontosaurus which upsets the raft and goes after the fleeing men is obviously carnivorous, as clearly shown in the scene where the monster snaps the sailor out of the tree in its toothsome jaws. From a paleontological standpoint. mere curiosity would not inspire a Brontosaurus to go after animals, since it was herbivorous and peaceful.

*Tyrannosaurus.* This Cretaceous Therapod dinosaur only had two claws on each dangling forelimb. In KING KONG, the carnivore was portrayed with three digits on each scaley "hand." Also, the KING KONG Tyrannosaurus' body was squattier than it really was, some 70 million years B.G.

*Plesiosaurus.* KING KONG depicted the Mesozoic marine monster as longer, thinner, and snakier that it actually was.

*Pteranodon.* Although possessing a jaw full of sharp teeth in the movie, the Pteranodon, largest pterodactyl in the *pterosauria* group, had a toothless, long, pointed bill. And, unlike its movie portrayal, the real Pteranodon could not fly. It was merely able to glide with those batlike, skin-stretched wings.

In general, all the prehistoric animals in KING KONG were too large.

And now, in our double take review of KING KONG, let's go over some facts and fallacies concerning the mightiest screen gorilla.

The so-called censored spider sequence is a typical example of misinformation about the classic. Consensus has it that the scene

in which Kong shakes the men off the log into the pit of creeping spiders was too terrifying for 1933, and was cut from the finished release prints. That is what is believed, because such a reason would be an easy one to arrive at when the true facts have not been ciphered out. We know the spider scene was shot. It appears in the KING KONG novelization by Delos W. Lovelace, along with an octopus-monster: *"Something which would have been a lizard except for its size lay warming itself on a sunny ledge. The spider moved toward it, then thought better of the impulse and looked about for smaller prey. This was provided by a round, crawling object with tentacles like those of an octopus. The spider crawled to the attack. Both octopus-insect and spider vanished into a fissure."* We know there were living things in the pit where Kong shook the men. Driscoll looks down into the depression with an expression of nausea. And a lizard crawls up from the pit on a vine, until Driscoll's knife sends it back where it came from. We saw the pre-production drawings, showing both the spider and octopus-creature. And the actual still. Yes, there actually was a spider scene cut from the original which never made it into the theatres. But it was *not* cut by a censor!

According to Merian C. Cooper, produced of KING KONG, the reason for the spider sequence delation is as follows. The action around this point in the film was rather quickly paced. King Kong is being chased, the men are running, etc. But the spider sequence — it moved so slow that it interrupted the overall pacing of the film at that point. And for that reason only, it was cut — by the film editor, *not* the censor!

It may have been for the same reason that the horned dinosaur Styracosaurus was also missing from the theatrically screened prints of KING KONG. Originally, this Ceratopsian dinosaur chased the men to the log, where they found the great ape waiting for them on the other side.

Also, against what most people believe, there *was* a man in a gorilla suit playing the giant simean in the original KING KONG. The ape climbing the Empire State Building in that memorable

long shot near the film's finish, in that shot alone, was not done through stop-frame animation. It was not a model, but gorilla actor Charie Gemora, the late artist and performer who created his greatest anthropoid portrayal as Sultan in PHANTOM OF THE RUE MORGUE.

We'll end our KING KONG double take with some brief notations:

If you happened to be in Hollywood when the special effects exhibit was showing at the famous Lytton's Center, you probably believed you saw what remains of one of the original King Kong models. If so, you're wrong. For in that glass case, next to the KING KONG script, ads, artwork, stills, and related paraphenalia was a Kong successor — *Mighty Joe Young*. All the existing Kongs are now nothing more than the metal skeletal frames. The rubber and hair has long since rotted off.

King Kong was paradied in a cartoon years ago called KING KLUNK, involving prehistoric monsters, and his capture and exhibition in New York. Kong was also spoofed in an old Mickey Mouse cartoon about an escaped gorilla, mimmicking the King by climbing on top of a bird cage. This gorilla was inspired by a picture of the ape in a magazine.

Recently, a set of King Kong bubble gum cards was sold in candy stores.

And finally, KING KONG will soon emerge on TV as a weekly animated cartoon series.

KING KONG was unique — it can never be remade, despite the KONGAs, AFRICA SCREAMS, KING KONG VS. GODZILLAs, and even the better efforts like SON OF KONG and MIGHTY JOE YOUNG. But there will only be one real KING KONG.

# THE WAR EAGLE

## A MODERN MONSTERS First!

*"THE WAR EAGLE"*

The late Willis O'Brien, the never-surpassed animator of three-dimensional models, is famed for a long list of motion pictures, enhanced by his special effects wonders. Immediately, movies like SON OF KONG, BLACK SCORPION, IT'S A MAD MAD MAD MAD WORLD, GIANT BEHEMOTH, etc. come to the minds of his many fans. And, of course, there is his masterpiece, the one and only KING KONG.

There was also a list of planned, sometimes unfinished but started, films brewing in the mind of Willis O'Brien — movies which, for many reasons, never reached completion. One of these was THE WAR EACLE. And here, for the *first time in print anywhere*, are the exclusive stills of this never-finished animated monster drama.

THE WAR EAGLE was to be produced by the man behind KING KONG, Merian C. Cooper. Marcel Delgado, who sculpted the miniature creatures in KINC KONG and SON OF KONG, and later in MICHTY JOE YOUNG, BEAST OF HOLLOW MOUNTAIN, DINOSAURUS, and others, and Willis O'Brien were to again team up to turn out the special effects.

The story itself was different from any that has ever been flashed on a movie screen.

Natives in a prehistoric world, existing in the present, have managed to tame huge eagles, which they ride, mounted on Triceratops-hide-and-horn saddles. With these living war ships, the natives were able to battle the Mesozoic menaces of their time-misplaced world — like the Tyrannosaurus shown in the stills.

However, with ambition in mind, the natives decide to invade new frontiers; and they pick New York City!

The titanic flying monsters from a lost world invade the city, only to be fought off by the current mechanized counterpart of civilized man — the dirigible. A battle between two ages wages in the skies over New York.

The picture was to be filmed around 1939, when Merian C. Cooper entered the armed services. Years later, upon his release from duty, Gooper, thinking that the concept of using dirigibles had since become outmoded, shelved THE WAR EACLE film project.

Although THE WAR EACLE will never be seen at your local movie theatre or on television, we can at least show you these stills from it, and give you a hint of what we all unfortunately missed.

Keep watching the pages of MODERN MONSTERS magazine for other articles on the forgotten and unknown masterworks of Willis O'Brien.

MM

# NEW MOVIE PREVIEW

an article by ron haydock

THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES is not only one of the longest titles ever used on a horror film but the movie also boasts the distinction of featuring more *girls* in it than any other fright flicker that comes to mind. And all in living color too!

The Morgan-Steckler production stars Carolyn Brandt and Cash Flagg, a new kiss-and-kill combination that's hard to beat. In fact, in this film Flagg knocks off more people than Karloff and Price in their last few epics.

The setting for all this monstrous mayhem is a carnival where an evil fortune teller named Madame Estrella (Brett O'Hara) has set up her tent with the aid of a one-eyed hunchback named Ortega (Jack Brady). Estrella's sinister sister, Carmelita (Erina Enyo) who strips for her carny living, helps them in their plot to lure male customers into the tent of terror so that Estrella can transmutate them into human zombies. One day she plans to loose her army of zombies onto an unsuspecting populace, conquer the world and proclaim herself Queen of Earth.

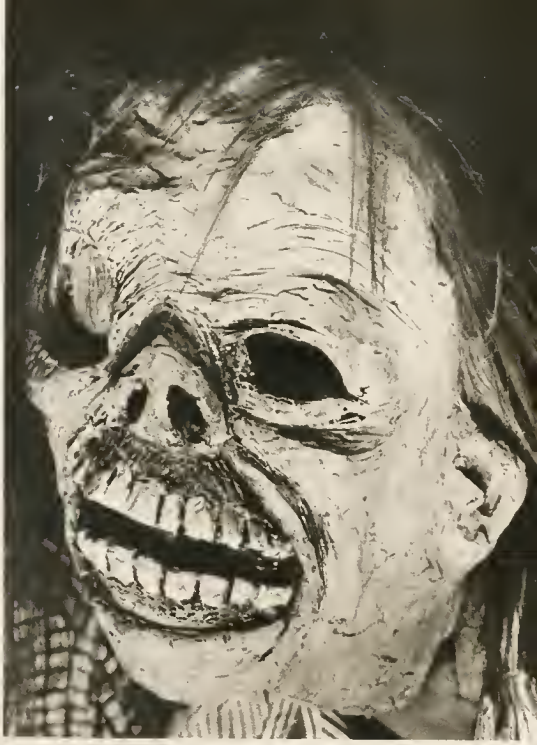
Carolyn Brandt as Marge, a dancer, wanders into the carnival and up to Estrella's tent for some fortune telling guidance. She's been having a lot of problems lately. Drinking too much, for one. This puts her job as star dancer at the Hungry Mouth in jeopardy. She needs help and hopes Estrella can give it.

Madame Estrella deals out the cards — and predicts death. At such news Carolyn panics and bolts for the nearest doorway. Unfortunately she picks the wrong doorway and stumbles upon the monster cage. But before the lurking loathies can grab her and do her dirt, she flees and makes good her escape. However, she leaves behind her handbag — and now Estrella knows where to find her.

**Ortega the Hunchback and fiendish friend.**

# "The INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED-UP ZOMBIES"

Atlas King and Cash Flagg mull over a weird voodoo doll found in Estrella's tent.



Incredibly Strange Creatures found in the tent of terror.

Carolyn Brandt bolts for freedom after discovering the secret cage of monsters.

What secret horrors lie behind the eyes of Cash Flagg?

Living Zombie nabs Carolyn Brandt.

"She must die, Ortega," Estrella decrees. "Because she has learned of my zombies."

Later that night, Cash Flagg, in the role of Jerry Wagner, a beatnik from Reading, Pennsylvania, heads on down to the carnival with a couple of chums, his girlfriend Angie (Sharon Walsh) and old buddy Harold (Atlas King). But what starts out to be a night of fun ends up as a night of horror!

Cash falls under the beguiling charms of Carmelita, who does her exotic dance. He sends Angie and Harold home, having made a date with Carmelita for after the show.

The curtain closes on her eyeful act and Cash follows her backstage — where he is suddenly confronted by the horrors of Estrella's *Beast Machine*, an hypnotic device that whirls and twirls and takes over his brain, turning him into a living zombie!

Under Estrella's insidious influence, Cash goes to the Hungry Mouth nightclub, knife in hand. Carolyn is onstage, dancing away for all she's worth — when Cash the Uncanny suddenly bursts through the curtains and at her. Customers scream and rant and rave and carry on, even call the police, as the zombie-ized Cash Flagg cuts up with Carolyn right in front of their horrified eyes.

The police arrive but Cash successfully escapes.

The next morning, he can remember nothing what happened the previous night. He goes to see Angie to make amends for sending her off the night before but when she starts to spin her umbrella by her pool, his subconscious mind is reminded of the spinning, whirling twirling Beast Machine — and he suddenly attacks Angie! All he can think of is — kill, kill! But Madison, her brother, sends him off before he can choke Angie's life out of her.

Cash runs back to the carnival and all those girls to find out what in the world happened to him the night before. He confronts Carmelita. She tells him to look behind the curtain. Cash does — and again Estrella's Beast Machine zaps him. This time he is sent out to kill a dancer named Stella (Toni Camel). Naturally he does away with her dutifully, in a particularly frightening sequence that is reminded of the subtleties of horror Val Lewton employed in his horror films.

In the meantime, Angie, Harold and Madison go to the carnival to search for Cash, who has already returned to his cage. Estrella tosses some acid in his face for the heck of it. And this is her big mistake. Cash goes mad and looses the monsters.

The incredibly strange creatures deal death to Estrella and Ortega and Carmelita then break free through the carnival, doing away with many of those scrumptious dancing girls. But the police arrive and blast away at them with guns and end their terror.

Meanwhile, Angie, Harold and Madison find Cash in Estrella's dressing room. Angie screams at sight of his mutilated face, caused by the acid. The police burst in and fire away at Cash — but he snarls his meanest and escapes.

Now ensues one of the best monster chase sequences ever put on a film, a real credit to director Ray Dennis Steckler. It's a pulse-pounding, spine-snapping chase by the ocean, with the police in hot pursuit of Cash. Angie, Harold and Madison trail along. Cash dashes here, Cash dashes there — over treacherous rocks and ravines, through the spraying foam of surf while police bullets zip over his horrendous head.

But as all good things must come to and end, so does this fantastic sequence of the film. A bullet strikes Cash Flagg as he stands high atop a boulder and he tumbles off to his death, in a climactic death twirl that has to be seen to be believed.

Cash Flagg is dead, the incredibly strange creatures will lurk no more . . . and evil Estrella and her minions have gone to their final reward. Fortunately some of the dancing girls lasted through the film and producer George J. Morgan promises to bring them back again in another film, a loose sequel to this movie and titled "GARBONZA MEETS THE GO-GO GIRLS", also to star Cash Flagg and Carolyn Brandt.

But in the meantime, by all screams, don't miss INCREDIBLY STRANGE CREATURES when it plays at your friendly neighborhood theatre. It's an offbeat horror film with some unusual photography and you'll probably get a big kick in the head out of it.

# "SPY SMASHER"

*by* ***DON GLUT***

SPY SMASHER (ALAN ARMSTRONG) AND HIS BROTHER JACK ____ KANE RICHMOND
ADMIRAL CORBY ____ SAM FLINT
EVE CORBY ____ MARGUERITE CHAPMAN
THE MASK ____ HANS SCHUMM
DRAKE ____ TRISTRAM COFFIN
DURAND ____ FRANK CORSARO
CAPT. GERHARDT ____ HANS VON MORHART
THE GOVERNOR ____ GEORGE RENAVENT
COL. VON KOHR ____ ROBERT Q. DAVIS
LAZAR ____ HENRY ZYNDA
LAWLOR ____ PAUL BRYAR
CRANE ____ TOM LONDON
HAYES ____ RICHARD BOND
DR. HAUSER ____ CRANE WHITLEY

## SPY SMASHER RETURNS -- --

During the years of World War II, when patriotism was a main drive to be instilled in the youth of our nation, the comic book medium, a main source of reading by children, endeavored to aid this feeling of freedom by introducing characters in their pages whose very appearances were to produce a sense of Americanism.

There were the super heroes decked out in gaudy costumes, somehow patterned after the American flag. Courageous crime and Nazi fighters like Captain America, Yank and Doodle, Commando Yank, the Star Spangled Kid, Captain Flag, the Shield, the Spirit of '76, the Eagle, and others of their school. (Currently, Captain America and the Shield have been enjoying a revival in comics: the former in Marvel Comics' *TALES OF SUSPENSE* and *THE AVENGERS*, the latter in Radio Comics' *FLY MAN* and *THE MIGHTY CRUSADERS*, where Captain Flag has made guest appearances.)

Then there were the more or less freelance flying heroes, zooming across the skies in airplanes of their own design—usually more advanced than the crafts piloted by the members of the Army Air Force. Costumed and speci-

ally-uniformed crusaders like Blackhawk, Captain Midnight, . . . and *Spy Smasher*.

Spy Smasher bowed in the first issue of *WHIZ COMICS*, along with the World's Mightiest Mortal, Captain Marvel (see MODERN MONSTERS #3).

In reality, Spy Smasher was Alan Armstrong, although in those first issues of *WHIZ COMICS* this fact was not revealed — right away, at least. In those early adventures, the face of this costumed hero was always concealed in the shadows. Unlike the Clark Kent/Superman dual identity, Spy Smasher's secret other self was kept from the readers until a number of issues had rotated on the newstands.

Sky Smasher initially wore a type of baggy army outfit, with a leather aviator's cap, goggles (which helped conceal his Alan Armstrong features), a red and black diamond insignia on the chest, a red cape, and brown boots. Shortly after, the brown costume was changed to a tight-fitting green uniform — in the typical comic book super hero tradition.

He flew around in a *Gyrosub*, a type of squatty flying wing which served as a number of vehicles, including a plane and a submarine.

Older comic book fans may well remember the fost famous Spy Smasher saga of all time — when the flying

fighter suffered severe amnesia, wiping from his otherwise righteous mind any thoughts of being a do-gooder. In short, the great champion of the oppressed became one of the world's most diabolical villains, turning his Gyrosub into an airship of hatred — bombing, blasting, destroying. It took the mighty Captain Marvel to stop him and bring him back to his honest senses, but only after a serial of pulse-pounding chapters in *WHIZ COMICS*. This epic would surely have made the ultimate in movie serials, had Republic Pictures decided to team the two heroes up under a single title. Unfortunately, the studio didn't; but did turn out cliffhanger versions of each of the heroes, resulting in some of the finest serial footage ever screened.

Spy Smasher, the Fawcett Publishing Company's imitation of their own Captain Midnight, became a hero again, eventually acquiring his own book, *SPY SMASHER COMICS*, and making the rounds in magazines from the same house of periodicals, like *ALL HERO COMICS*.

During the character's final days in the comics, Alan Armstrong cast off his Spy Smasher costume, donned a trench coat, and became *Crime Smasher*, foe of the underworld. Quickly losing popularity in this form, at a time when super heroes were being forsaken for horror stories in the comics, and when Captain Marvel was being sued by his rival at National Comics, Superman, the strip was discontinued.

SPY SMASHER was released as a twelve-chapter super serial by Republic Pictures, one year after the spectacular success of THE ADVENTURES OF CAPTAIN MARVEL — two cliffhangers from the same studio, based on two characters from the same magazine, *WHIZ COMICS*.

There were some changes made, however, in SPY SMASHER. He did not utilize his famed Gyrosub. But here's a peculiarity: the crooks in the SPY SMASHER serial made use of a mysterious *Bat-Plane* which resembled the ship our hero maneuvered in the comics.

There were slight alterations in the Spy Smasher outfit: including the addition of a collar to the shirt; a diamond chest emblem the same color as the shirt; and gloves.

Another major change: Alan Armstrong was given a brother Jack, an identical twin. This All-American Boy was completely missing from the comic book version.

But aside from these deviations from the original character's concept, SPY SMASHER proved to be one of Republic's greatest entries in their ever-mounting list of chapter-play titles. Filmed at a time when Republic was at its peak in turning out the greatest continued action dramas ever to lure an audience into a theatre on a weekly basis, it ranked along with such masterpieces of thrilling adventure like MYSTERIOUS DR. SATAN, ADVENTURES OF CAPTAIN MARVEL, JUNGLE GIRL, KING OF THE TEXAS RANGERS, DICK TRACY VS. CRIME, INC., KING OF THE MOUNTIES, G-MEN VS. THE BLACK DRAGON, SECRET SERVICE IN DARKEST AFRICA, THE MASKED MARVEL, and CAPTAIN AMERICA. These were the *Golden Years* of the Republic serial.

As the twelve weeks of running the SPY SMASHER episode movie continuously ran by, viewers were able to see three months worth of action, with chapters entitled: 1) *America Beware*, 2) *Human Target*, 3) *Iron*

*Coffin,* 4) *Stratosphere Invaders,* 5) *Descending Doom,* 6) *The Invisible Witness,* 7) *Secret Weapon,* 8) *Sea Raiders,* 9) *Highway Racketeers,* 10) 2700° *Fahrenheit,* 11) *Hero's Death,* and 12) *V* . . . --

THE STORY:

In German-occupied France, Spy Smasher searches through the desk of the Gestapo chief in the office of the governor of a French city. Spy Smasher, a lone-wolf self-appointed super agent, has been smuggled into France to discover the identity of the leader of a German spy ring operating in the United States. This unknown menace, adapted from the comics, is *the Mask.*

But freedom's champion is captured and sentenced to die via firing squad at the unwilling hands of Pierre Durand.

Luckily, Spy Smasher is saved, and after a phony funeral, is smuggled back to his own country.

The Mask plans to flood the USA with counterfeit money, upsetting our economy, Spy Smasher has learned.

Back home, Alan Armstrong, secretly Spy Smasher contacts his exact double, brother Jack, who is engaged to Eve, daughter of Admiral Corby, head of the U.S. Foreign Service.

Jack, having believed Alan dead for a year, teams up with him to battle the Mask.

The Mask employs the aid of a henchman, Drake, in America, who is posing as a friend of Jack, Corby, and Eve, working for the Ocean-Wide Television Network.

Evading a mine field, a submarine leaves off a batch of the counterfeit money in buoys that are picked up by

Drake's men. Before the crooks can make off with the cash, Spy Smasher and his brother drive them off.

Finding a clue in a twisted cigar, Spy Smasher tracks the thugs to a wine cellar, connected to an old railway tunnel.

A terrific fight follows! Explosives are set off! And Spy Smasher flees the flames by handcar, aiming right into a deluge of burning oil, started by the Mask's agents. Lucky for him, though, a grenade on the car goes off, sending down a crash of debris, blocking him from his scalding fate.

Admiral Corby believes Jack Armstrong to be Spy Smasher and makes him a special agent. Corby has found out that the fake money came from a submarine from Martinidad, an island of the French under Cerman rule. Spy Smasher goes to the island, saves Durand from being hanged publicly, discovers the governor to be a spy under employment of the Mask, and ends up in a flooded torpedo room of a submarine.

Durand saves Spy Smasher by firing the unconscious hero through a torpedo tube!

Spy Smasher then manages to capture the weird Bat-Plane used by the crooks. A fight starts as the craft catches fire. Spy Smasher, fortunately, is thrown from the plane to safety.

As the episodes move along, Spy Smasher plunges off the side of a cliff on a motorcycle; is trapped in an elevator shaft; conveyed to a buzz saw; driven off another cliff, this time while clutching to the roof of a speeding car; and apparently killed after falling from the roof of a building. Only, it is Jack, and not Alan, who was under

the goggles and cape in Chapter 11, *Hero's Death.*

Spy Smasher then pursues Drake in a hazardous speedboat chase. The Mask and his men wait in a submarine, preparing to flee the country. The sub is blown up! Spy Smasher transfers to Drake's boat, a fight follows, Drake is knocked out, and the freedom fighter dives overboard as the ship blows up in a cataclysmic blast of flame and debris!

Kane Richmond made a heroic Spy Smasher, having played in such action films as Universal's FLASH GORDON'S TRIP TO MARS, wherein he portrayed a Martian *stratosled* pilot, under the command of Azura, Queen of Magic. He was later to star in Columbia's comic-strip-based serial, BRICK BRADFORD, involving a lot of science fiction devices and plot twists; and as The Shadow, "who aids the forces of law and order," in a trilogy of movies from Monogram: THE MISSING LADY, THE SHADOW RETURNS, and BEHIND THE MASK. In 1944, Kane Richmond did his only other serial for Republic, HAUNTED HARBOR.

Retired from acting, Kane Richmond is now extremely successful in the clothing business. A while back, I cornered him during his lunch hour, finding him immediately recognizable as he walked out the door of the office building in downtown Los Angeles where he works.

"I've been out of the movie business for over ten years," he said. "I'm not an actor anymore. I'm a businessman, now."

"You're in the clothing business, right?" I asked.

"Yes, I deal in women's coats. I'm quite successful in this line of work. Yes, I'm out of films. I wouldn't go back unless I was offered a really good series."

I asked him how long he was in the movie business.

"About twenty-five years. I made about four movies after the 'Shadow' features. One was called STAGE STRUCK, in which I acted with Ralph Byrd. You know, I think those old type films are slowly coming back. It was hard work in those days. You know, I still get fan mail pertaining to those old films I acted in. Just the other day I got a batch of fan mail from back East. And some newspaper back there did one of those 'Whatever Happened To . . .' articles and wrote to find out what I was doing nowadays."

Well, we know what Kane Richmond is doing. He may not smash spies anymore, or laugh about "what evil lurks in the hearts of men," but has passed from one success into another.

"Here comes my client. I have to run. It was nice meeting you, Don. And good luck."

SPY SMASHER was directed by William Witney, written by Ronald Davidson, Norman S. Hall, Joseph Poland, William Lively, and Joseph O'Donnell, with music by Mort Glickman, and special effects by Howard Lydecker.

David Sharpe doubled Kane Richmond, performing many unbelievable and unequaled stunts to make this caped super hero look like just that — a *super* hero.

A 35mm print of all twelve SPY SMASHER chapters should soon be making the rounds, as a one-sitting show, as was recently done with the Captain Marvel epic.

But if you miss the Spy Smasher serial in the theatres when it makes the rounds, watch for it as a one hundred minute feature, condensed under the title SPY SMASHER RETURNS, a part of Republic's new "Century '66" package of newly-edited features made from old serial footage, for direct release to television.

You man have missed it in 1942, but watch out in the near future, when SPY SMASHER RETURNS.

# THE GREEN HORNET

*by* **BRADLEY D. THORNE**

"THE GREEN HORNET! (BUZZ) (SOUND OF THE BLACK BEAUTY) HE HUNTS THE BIGGEST OF ALL GAME — PUBLIC ENEMIES WHO TRY TO DESTROY OUR AMERICA! ("FLIGHT OF THE BUMBLEBEE") WITH HIS FAITHFUL VALET, KATO, BRITT REID, DARING YOUNG PUBLISHER, MATCHES WITS WITH THE UNDERWORLD, RISKING HIS LIFE, THAT CRIMINALS AND RACKETEERS WITHIN THE LAW, MAY FEEL ITS WEIGHT! BY THE STING OF THE GREEN HORNET!"

Gordon Jones in the first GREEN HORNET serial

The TV GREEN HORNET regulars

As early as the 1930s, the preceeding opening lines introduced the once-popular radio program, THE GREEN HORNET, which ran right up into the '50s — an action audio drama of a lone, green-clad avenger, blasting against the forces of crime, aided by his Japanese valet, Kato, who mysteriously became Filipino after December 7, 1941.

Who was the Green Hornet? On radio he was portrayed by a number of actors, including Bob Hall, who also doubled as an understudy to the Masked Man on the old LONE RANGER radio program, and best remembered Al Hodge, who gained more fame on television during the early Fifties as CAPTAIN VIDEO.

Hall appeared as the Green Hornet, complete with Mask and Black Beauty, his sleek super-powered car, two years ago in San Francisco as a publicity stunt in connection with the reruns of the show, aired every Sunday in 1964. And Hodge was seen recently on TV's Les Crane show, with a host of other former radio actors, and also acting in various television commercials.

But who *really* is the Green Hornet? According to the *Better Little Book*, published in 1940 by the Whitman Publishing Company, titled THE GREEN HORNET STRIKES, Britt Reid was placed in charge of the *Daily Sentinel* newspaper by his father — and was thoroughly bored with the job. Seeking adventure, he trained to physical perfection, and traveled around the world. On one of these trips, he saved the life of Kato. It was an Oriental custom for him to serve Reid for the rest of his life, because of Britt's courageous deed. Kato, Britt learned, was a master of many sciences, an expert at jiu-jitsu, and a terrific mechanic. In an old livery stable, adjoining Britt's apartment building, he and Kato designed and built a super-car — the *Black Beauty*. While out on patrol witb this car, the driver had been falsely blamed for a killing that had taken place. With this price wrongly resting on his head, Britt donned the costume that, coupled with the weird "hummm" sound of his phantom auto, branded him as — *the Green Hornet*. As time passed, the car was improved — with a smoke screen, make-up compartment, etc.

Then there was the *gas gun*. THE GREEN HORNET STRIKES describes the gun: *"The gas weapon was shaped somewhat like a foreign make of pistol with an oversized cartridge chamber. It had small cylinders which were filled with a quick-acting gas*

WELL IF IT ISN'T THE WOLF IN WOMENS CLOTHING
DA HORNET
OHH!
BAM
NOW I'LL GIVE YOU BOTH A SHOT OF THE GAS GUN!
SUDDENLY CHLOROFORM SATURATED BULLETS SHOOT INTO THE HORNET'S FACE!
UGH! EVERYTHING BLURRED IYM.. I'M GOING UNDER!
LATER..
..SO WE LAMMED OUT THROUGH DE LAB BACK DOOR TO BE GUNS OF GREEN HORNET ALONG.. JUST IN CASE
THE NOTORIOUS GREEN HORNET! WE'RE GETTING UP IN THE WORLD!
6

COUNTERED THE GREEN HORNET QUICK, TO SWINGS INTO ACTION!
NEXT DAY..
THE SENSATIONAL CONFESSION OF TOM DALY BRINGS AN END TO THE EXCITING CASE, BUT THE GREEN HORNET IS STILL AT LARGE!
AND LOOK WHO CALLED.. YOU POOR FISH FOOD
AW, SHUT UP!
LAWBREAKERS BEWARE!
THE GREEN HORNET
IS ON YOUR TRAIL!
THRILLS! ACTION! ADVENTURE!
GREEN HORNET

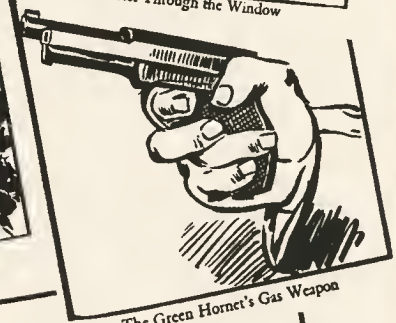
*that Kato had invented. When fired, the weapon made no sound other than a slight hissing. The gas cartridge broke when it struck, and the gas took instantaneous effect. The gas was both odorless and colorless, but a single whiff of it was sufficient to make a man unconscious. Best of all, the gas had no injurious effect."*

As for the Green Hornet's bizarre appearance, he was adequately described on an old radio broadcast: *"The halls of the old brown stone house were dark. The ancient stairs creaked under the weight of Britt Reid's feet. On each landing a single dust-covered bulb glowed feebly, its dim rays cutting the gloom, revealing the green mask under the pulled-down hat, and the strange gun held in one gloved hand, as the Hornet moved like a shadow from floor to floor."*

The Green Hornet's mask was like a surgeon's or a bandit's, with a hornet insignia over the green material. A long coat and scarf completed the outfit.

Britt Left Through the Window

Like the Buzzing of a Gigantic Wasp



The Green Hornet's Gas Weapon

He Slid Behind the Wheel

The Masked Man Held a Peculiar-Looking Weapon

The mask covered the entire face in the Universal movie serial, THE GREEN HORNET, in 1939. In this thirteen-episode chapter play, Gordon Jones starred as Britt Reid, Wade Boteler and Michael Axford (the man sworn to capture the Hornet), Keye Luke as Kato, and Anne Nagel as Miss Case, Britt's secretary. THE GREEN HORNET was produced by Henry MacRae, who brought the Flash Gordon epics to the screen. In 1941, Universal issued its second movie version of the radio drama, THE GREEN HORNET STRIKES AGAIN, with Warren Hull in the title role. Hull is also remembered as the Mandrake and Spider of the serials.

And, there were Green Hornet comic books, pitting the gas gun-weilding crook catcher against such opponents as an octopus, the sinister Oriental *Black Dragon* society, a pyromaniac, and assorted thugs and villains.

But at the time GREEN HORNET COMICS were being published by Harvey Publications, it was still the radio show which was held in highest esteem by the character's multitude of fans.

On the air, the adventures of the Green Hornet were written by Fran Striker, who also wrote the radio tales of the Lone Ranger. It may have been an "in" joke, but Striker eventually connected the two heroes on radio. According to Jim Harmon, America's "Mr. Radio," in the second issue of the amateur publication SHAZAM, edited by Dick Andersen and Don Glut, "*. . . and one of the most interesting facts about Reid is that his father was Dan Reid, the nephew who rode with the daring and resourceful masked rider of the plains — thus making the Lone Ranger the great-uncle of the Green Hornet!*"

THE GREEN HORNET has now become a TV show — from 20th Century-Fox, in color — from the man who brought *Batman* to video life, William Dozier.

Dozier states that THE GREEN HORNET will not be handled the same as BATMAN. There will be a reality in the crimes, and the methods in fighting them — not like the bigger-than-life duels of law against crime on the BATMAN show.

The crimes will be serious, and the show will have a flavor of elegance: "For instance," says Dozier, "the Hornet's automobile, Black Beauty, will furnish him with an amazing array of things to battle crimnals. It will not look like it has gadgets, but he will have a panel of switches that will be brought into play whenever needed. The Green Hornet will not kill anyone, but people will get killed. He carries two guns, a Hornet gas gun

THE GREEN HORNET VS THE ALIEN, an amateur film by Dick Andersen

and a Hornet sting gun. On occasion, like the radio program, he will be suspected of serious crimes himself, but unlike 'Batman,' he is not in close contact with police. If he is caught, then the police, or his friend, the district attorney – the only officer of the law who knows his identity – will offer no help. The police department never works with him, nor he with them."

The features of the old radio show will be kept, but streamlined to the atomic age. "He will be a newspaperman, devoted to combatting crime because of what criminals did to his father. The key characters of the series will be kept. We have broadened the scope of the newspaper to include a television station, for there are many such jointly owned companies today."

The part of the Green Hornet will be played by Van Williams, a Texan, seen on TV before in shows like SURFSIDE 6, TYGOON, HAWAIIAN EYE, GALLANT MEN, and 77 SUNSET STRIP. Bruce Lee, who has entered many 'Gung Fu' tournaments throughout the world, will be seen as Kato. THE GREEN HORNET debuts this September on ABG-TV, and will be aired every Friday evening at 7:30 PM.

"THE GREEN HORNET has arrived," concludes William Dozier, "and we hope he will be as enjoyable as BATMAN."

It's evident to see the truth in the concluding announcement at the end of the now-classic GREEN HORNET radio program – the Green Hornet *is still at large!*

**For Exciting News of Green Hornet Fan Club See Back Cover**

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**LARGE 8 x 9 SIZE PLUS 24 WALLET SIZE PHOTOS — ALL IN COLOR**

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**38 Photos In All**

**For Only $1.00 Postpaid**

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**Blond or Black**

**YOURS FOR ONLY**

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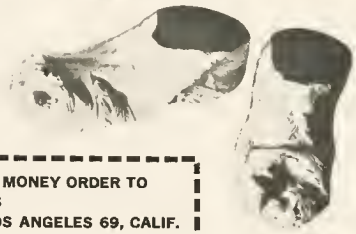
# MONSTER HANDS MONSTER FEET!!



**You Will Be Really Monstorously Dressed With These For Hallowee'n —**

**BOTH FOR ONLY $5.00**

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**FOR HALLOWEEN OR ANY TIME**

**BLACK WIG $5.00 EACH - POSTPAID —**

**NOSE-GLASSES — AND MUSTACHE — $1.50**

**NOSE-GLASSES — AND HORROR TEETH — $1.50**

IF YOU SEND CASH
OR MONEY ORDER WE
CAN SHIP IMMEDIATELY.
IF YOU SEND A PERSONAL
CHECK, ALLOW 3 WEEKS
FOR DELIVERY.

**JUST FOR GIRLS —**

WE HAVE AN 18 INCH
WIG — BLACK OR
GREEN FOR ONLY $5.00

SEND TODAY IN TIME FOR HALLOWEEN →

DON GRANT POSED FOR THESE WAY OUT, WIGGY PHOTOS TO SHOW YOU HOW YOU TOO CAN LOOK —

BEFORE

FOR THE GROOVIEST HALLOWEEN EVER!

# WIG AND NOSE-GLASSES

AFTER

GROOVIEST HALLOWEEN EVER!

PLEASE SEND ME ITEMS CHECKED

BLACK WIG — $5.00 EACH POSTPAID ☐
GIRLS WIG — $5.00 EACH POSTPAID ☐
NOSE-GLASSES-TEETH — $1.50 SET POSTPAID ☐
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CANADIANS — PLEASE ADD 10 PERCENT

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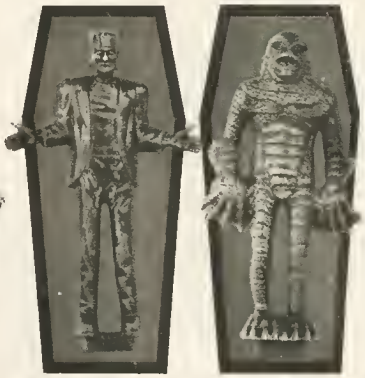
# MONSTER I-SCREAM™ SPOONS

## 12 for only $1.00

MUMMY WOLF MAN

FIGURES SHOWN ARE ACTUAL SIZE



FRANKENSTEIN CREATURE

FIGURES SHOWN ARE ACTUAL SIZE

FULL, THREE DIMENSIONAL FIGURES. FOR I-SCREAM SUNDAES, SODAS, FLOATS, PARFAITS AND ICED-TEAS. CREATE NEW DISHES-HERE ARE SOME SUGGESTIONS: DEEP CREEP SODA-FRIGHT FREEZE-DEAD MAN"S FLOAT-COOL GHOUL-SHRIEK SHAKE-AND OF COURSE I-SCREAM SUNDAES.

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# amateur artist CONTEST

First Prize:::: A Greyhound Bus Round Trip To Hollywood.

Includes a: Tour of Universal Pictures Studios – Tour of Disneyland – Tour of Hollywood – and other goodies!

Second Prize: $50 Value Horror Chest of Goodies
Third Prize: $25 " " " " "
Next Twenty Five Honorable Mentions – 1 yr. of Modern Monsters Mag.

All winners paintings and art work will be printed in MM.

Contest closes Midnite Oct. 1, 1966–

Rules: contest open to amateurs only – our definition of amateurs is that the artist must not have had his work sold to the public or be considered a professional. Black ink drawings must be on art board 8 x 10 inches – paintings, especially those in color should be on canvas or on art board and may be 8 x 10 – 16 x 20 – or 24 x 30 inches. A one-half inch border should be left around your drawing. All drawings and paintings become the property of Modern Monsters Magazine and none can be returned. Be sure when mailing, that you properly enclose painting in cardboard so that no damage will result.

Winners will be announced on or before December 1, 1966. So come on all you guys and gals, let's get on with it, get out those brushes and pallets and let's see what you can do. Get your art class teachers and your friends to give you some ideas and inspiration. The subject you paint can be from the Monster film world, from science fiction films and from your own imagination. To those of you in art classes and your teacher helps you, please send in his or her name also, so that we may mention their name in Modern Monsters.

GO—GO—GO—GO—GO—GO

# From out of the PAST comes . . .

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